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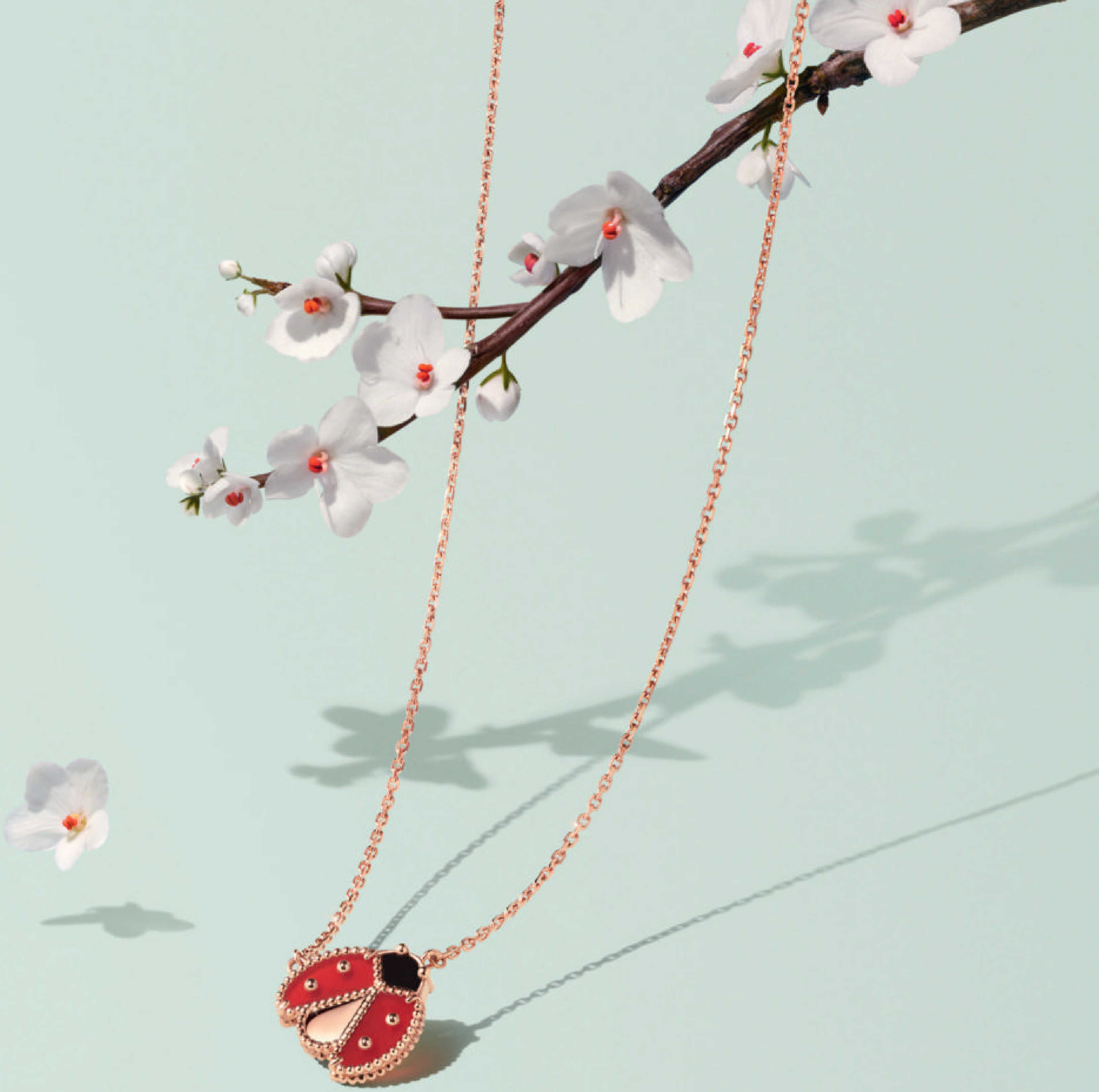

Lucky Spring collection
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and pendant, rose gold, carnelian,
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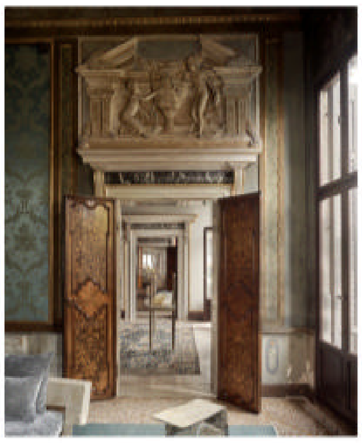
CONTENTS *may*

102

A GARDEN IN THE COTSWOLDS DESIGNED BY JINNY BLOM.



THE VENETIAN PALAZZO OF DESIGNER VINCENZO DE COTIIS. "PALACE INTRIGUE," PAGE 74. PHOTOGRAPHY BY MARTIN MORRELL.

22 Editor's Letter

24 Object Lesson
Lina Bo Bardi's inviting Bowl Chair. **BY HANNAH MARTIN**

29 Discoveries
AD visits designers Pablo López and Iñigo Aragón in Spain… Sir David Adjaye unveils a collection of bronze furniture at Carpenters Workshop Gallery's new London flagship… The new Six Senses Rome hotel by Patricia Urquiola… Bunny Williams's new collection for Lee Jofa… Architect Dana Tang updates Sedona's beloved Mii Amo resort… A historic pool in Lagos, Nigeria, transformed… A fresh take on Murano glass… And more!

57 Sustainability
Faced with the daunting realities of climate change, thought leaders envision sustainable design strategies. **BY SAM COCHRAN**

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CONTENTS *may*

74

THE LIVING ROOM OF DESIGNER VINCENZO DE COTIIS'S VENETIAN HOME.

74 **Palace Intrigue**
Vincenzo De Cotiis writes the next chapter for the historic Palazzo Giustinian Lolin, situated on the banks of Venice's Grand Canal. **BY HANNAH MARTIN**

84 **Color Therapy**
Under the skillful ministrations of Carlos Mota, a modernist manse in Lima, Peru, gets a vibrant makeover.
BY MITCHELL OWENS

94 **Angles of Repose**
On the coast of Lebanon, WORKac designs a strikingly geometric seaside getaway for a visionary client. **BY DAVID SOKOL**

102 **Fertile Imagination**
British landscape designer Jinny Blom breathes new life into a Cotswolds garden.
BY CAROLINE DONALD

108 **Wish Fulfillment**
Decades after falling in love with a neighborhood in her native Madrid, designer Isabel López-Quesada makes one of its historic houses her own. **BY PAOLA SINGER**

116 **Vision Quest**
Architect Raffaella Bortoluzzi conjures a sublime retreat for serious art collectors on eastern Long Island. **BY VICKY LOWRY**

124 **Grand Finale**
Artist Bosco Sodi's new Mexico City studio and exhibition space.
BY SAM COCHRAN

MARTIN MORRELL

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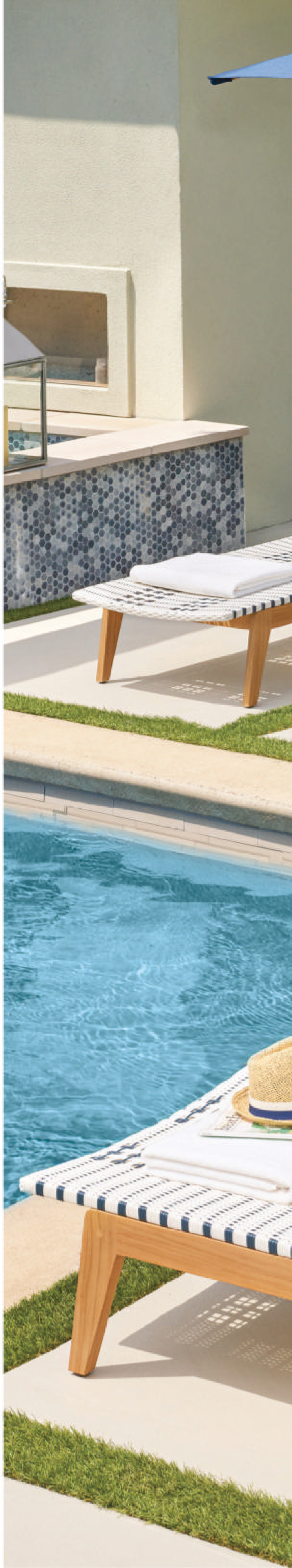

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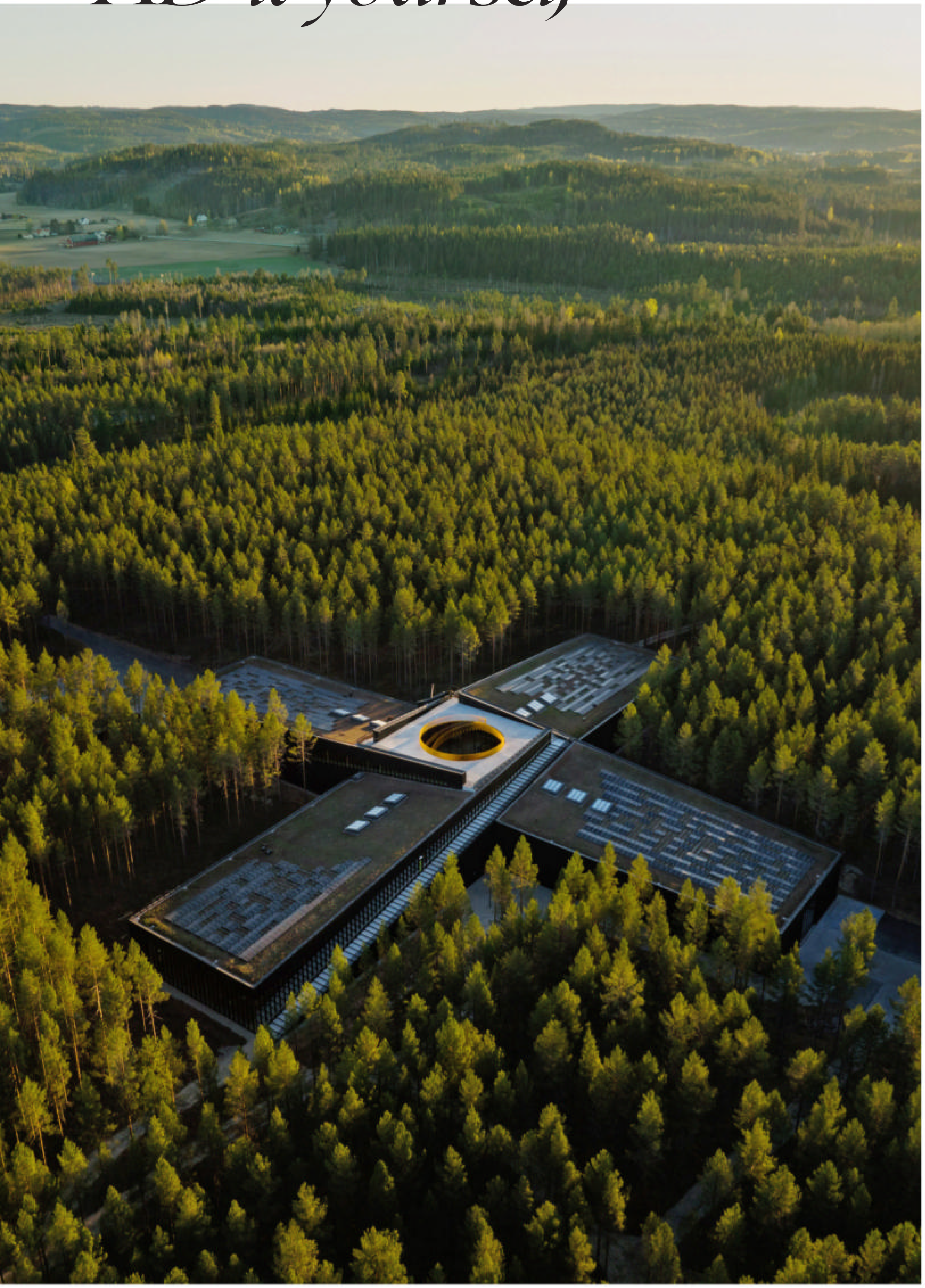

DESIGN INSPIRATION FROM THE ISSUE

Green Light Ahead

In this month's sustainability package (page 57) AD100 architect *Bjarke Ingels* shares the factory of the future: an eco-friendly feat in Norway (pictured above). Want to rip a page from his energy-efficient playbook? We've rounded up smart home products that will not only lessen your footprint but also, thanks to tax rebates and credits, cut back on your expenses....

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editor's letter

1

3

2

1. DESIGNER VINCENZO DE COTIIS AND HIS WIFE, CLAUDIA ROSE DE COTIIS, AT HOME AMONG HIS DESIGNS IN VENICE. **2.** VIEWS FROM A HOUSE BY ARCHITECT RAFFAELLA BORTOLUZZI. **3.** WILD BEAUTY IN ENGLAND BY LANDSCAPE GURU JINNY BLOM. **4.** VILLA PAPILLON IN BATROUN, LEBANON, BY WORKAC. **5.** WITH CARLOS MOTA IN NYC. **6.** DESIGNER ISABEL LÓPEZ-QUESADA AT HOME IN MADRID.

4

> "We were inspired by Venice—the architecture, the history, the monumentality." —*Vincenzo De Cotiis*

I like to believe that *AD* "thinks globally, acts locally" when it comes to presenting the most exciting design projects around the world. With editions based in the US, France, Germany, Italy, Spain, China, India, and Mexico and Latin America, plus a freshly relaunched Middle Eastern version coming soon, *AD* is internationally unified. Our expert teams work closely to share the compelling stories we find, and the result is broader horizons for all of us, from our own staff to the wider print and digital audiences.

This issue represents that wide-ranging spirit beautifully, as the spectacular Venetian palazzo featured on this month's cover, which belongs to the influential Milan-based AD100 designer Vincenzo De Cotiis and his wife, Claudia Rose De Cotiis, also lands the cover of the four European editions. "I am looking two ways, into the past and into the future," says De Cotiis of his architectural and interior approach to the structure, parts of which date to the 15th century, that he and Claudia Rose call home when in town.

6

In Madrid, we pay a visit to the chic and cozy residence of Spain's reigning design queen, Isabel López-Quesada, who conceived the charming house as a place for her and her husband "to grow old in, and to fully enjoy our day-to-day life." In Lima, Peru, AD100 designer Carlos Mota gives an ultra-colorful makeover to the longtime home of a close friend who was tired of living in a beige box. Mota describes the newly vibrant interiors as "global chic," while his client rightly adds, "When you travel, your taste changes. Your eyes absorb new things."

5

Wise words, also borne out on these pages in a dazzlingly creative villa on the coast of Lebanon by architects WORKac; a quintessentially English, utterly sustainable garden in the Cotswolds by Jinny Blom; and a sublime Long Island getaway by Italian architect Raffaella Bortoluzzi. Bon voyage!

Amy

AMY ASTLEY
Global Editorial Director
and Editor in Chief, *AD* U.S.
@amyastley

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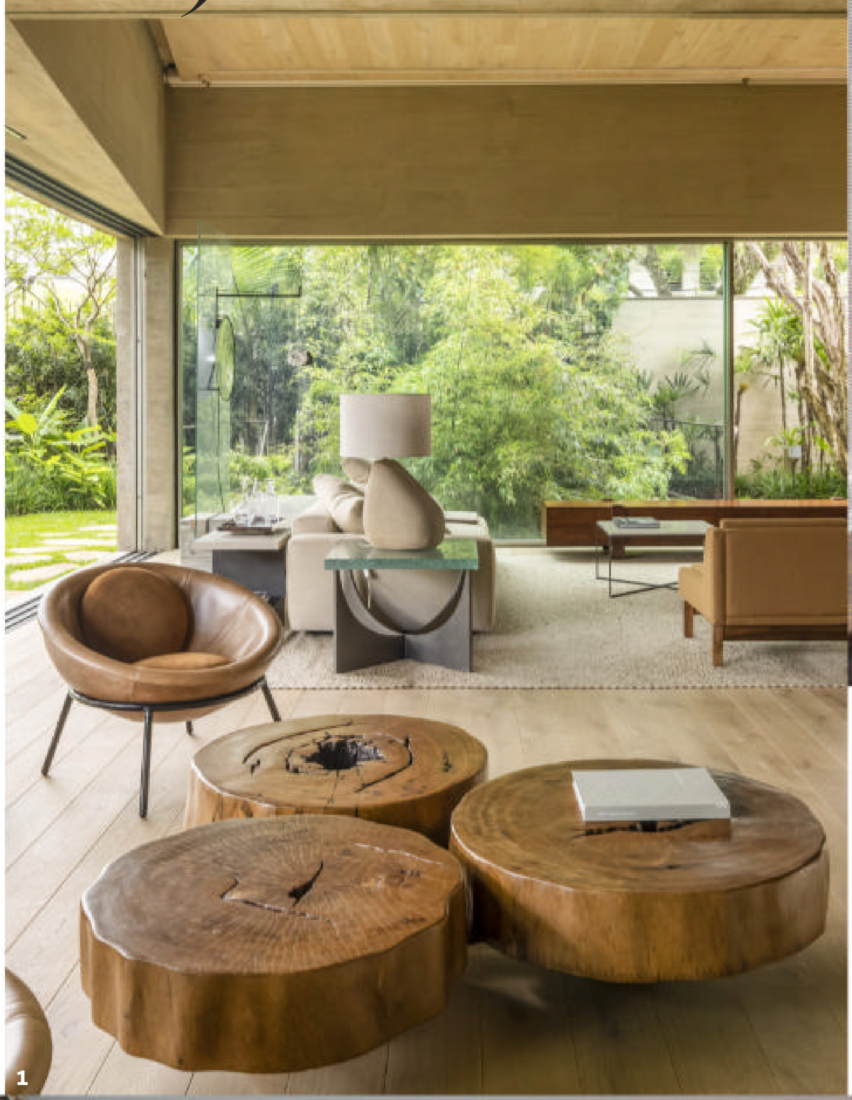
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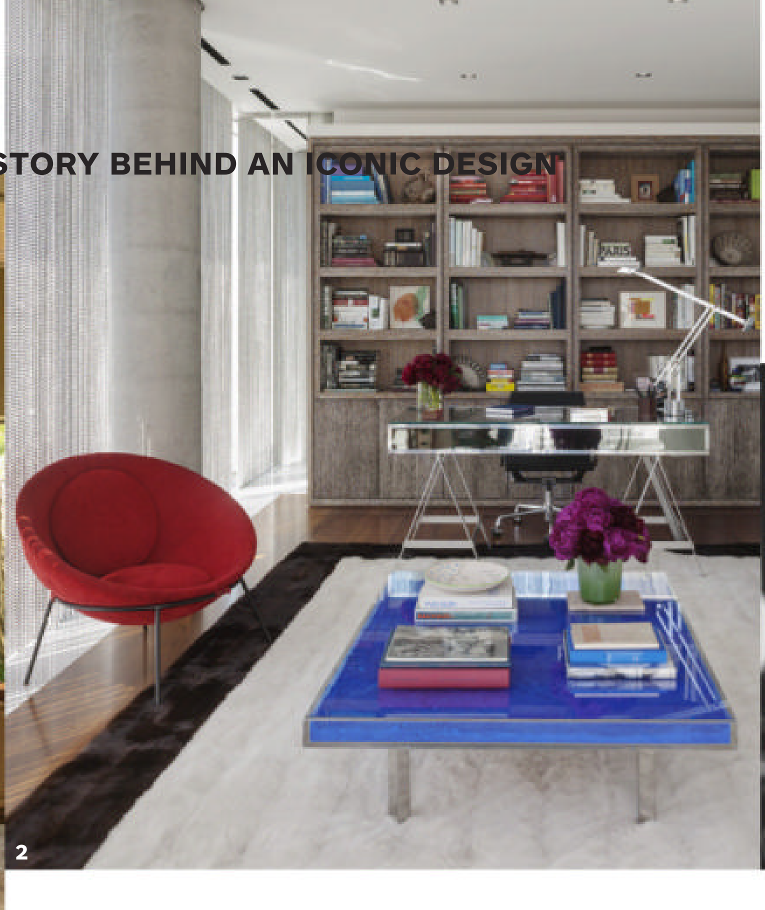
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3

1. LINA BO BARDI'S BOWL CHAIR IN A SÃO PAULO HOME BY ARTHUR CASAS. **2.** A MANHATTAN AERIE DESIGNED BY TONY INGRAO AND RANDY KEMPER.

Super Bowl

Lina Bo Bardi's invitingly concave chair still seduces more than half a century after its debut

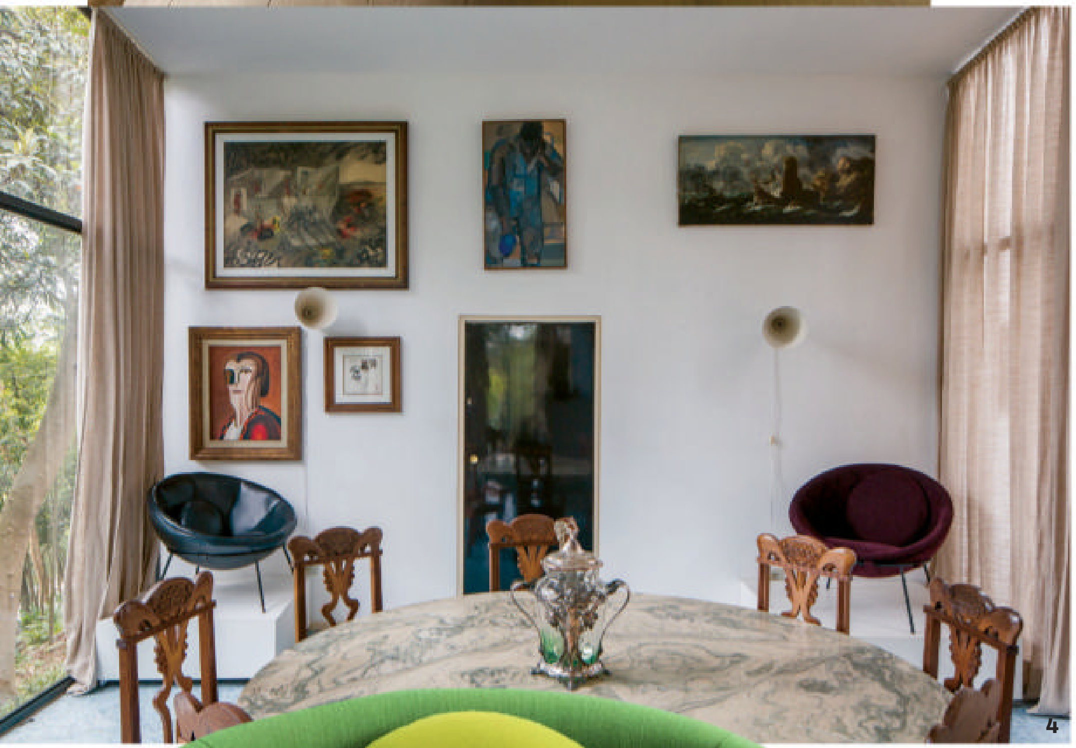
"Free-tilting cuddle bowl." That was the delightful description given to a radical new chair by Lina Bo Bardi in the November 1953 issue of *Interiors* magazine. The Italian Brazilian modernist architect was pictured on its cover, reading in the hemispherical seat, legs crossed, feet dangling casually over the edge.

And indeed, the plastic shell lounge with foam rubber padding, nestled in (but not attached to) a four-legged steel frame, could easily adapt to a range of positions. That's what Bo Bardi called "absolutely new" about her design, conceptualized in '51—"[it] can achieve movement from all sides, with no mechanical means whatsoever." Suitable for reading, napping, or casual conversation, the chair could be easily adjusted with slight downward pressure from a hand or leg. The magazine article even suggested that, removed from its frame, the bowl portion could serve for sunbathing.

This chair was one of the first furniture pieces Bo Bardi made after four years of collaboration with architect Giancarlo Palanti. In Bo Bardi's newly independent practice, Professor Renato Anelli, curator of the Instituto Bardi, explains, she was exploring the concept of "sitting in the air—the body suspended by leather or fiber fabrics, structured by thin metallic tubes and bars." The clever perch that seemed to hover above the floor simulated exactly that sensation.

Bo Bardi's two original Bowls went into her iconic Casa de Vidro in São Paulo (it is now the location of the Instituto Bardi) and more were created for prominent homes around Brasília in the 1960s. But since the seat was not commercially produced, only a small number were made before 2013, when the Milanese company Arper acquired the license to manufacture its own adaptation. "It's no surprise it belongs to the collection at MoMA," says the Brazilian architect Arthur Casas, who placed an early Bowl from his client's collection in their São Paulo home. "It's a simple design that was irreverent for its time."

arper.com —HANNAH MARTIN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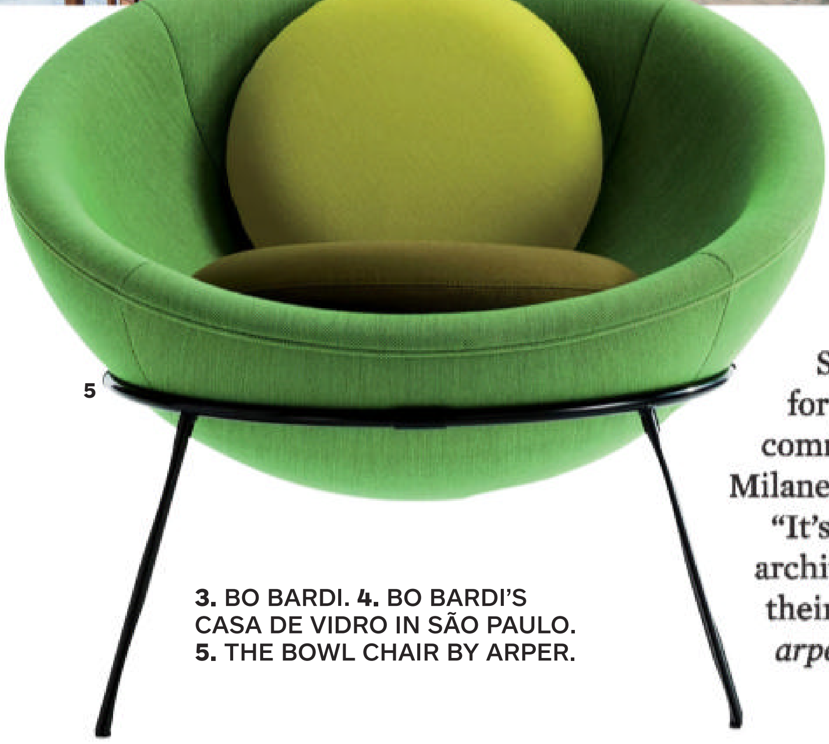
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3. BO BARDI. **4.** BO BARDI'S CASA DE VIDRO IN SÃO PAULO. **5.** THE BOWL CHAIR BY ARPER.

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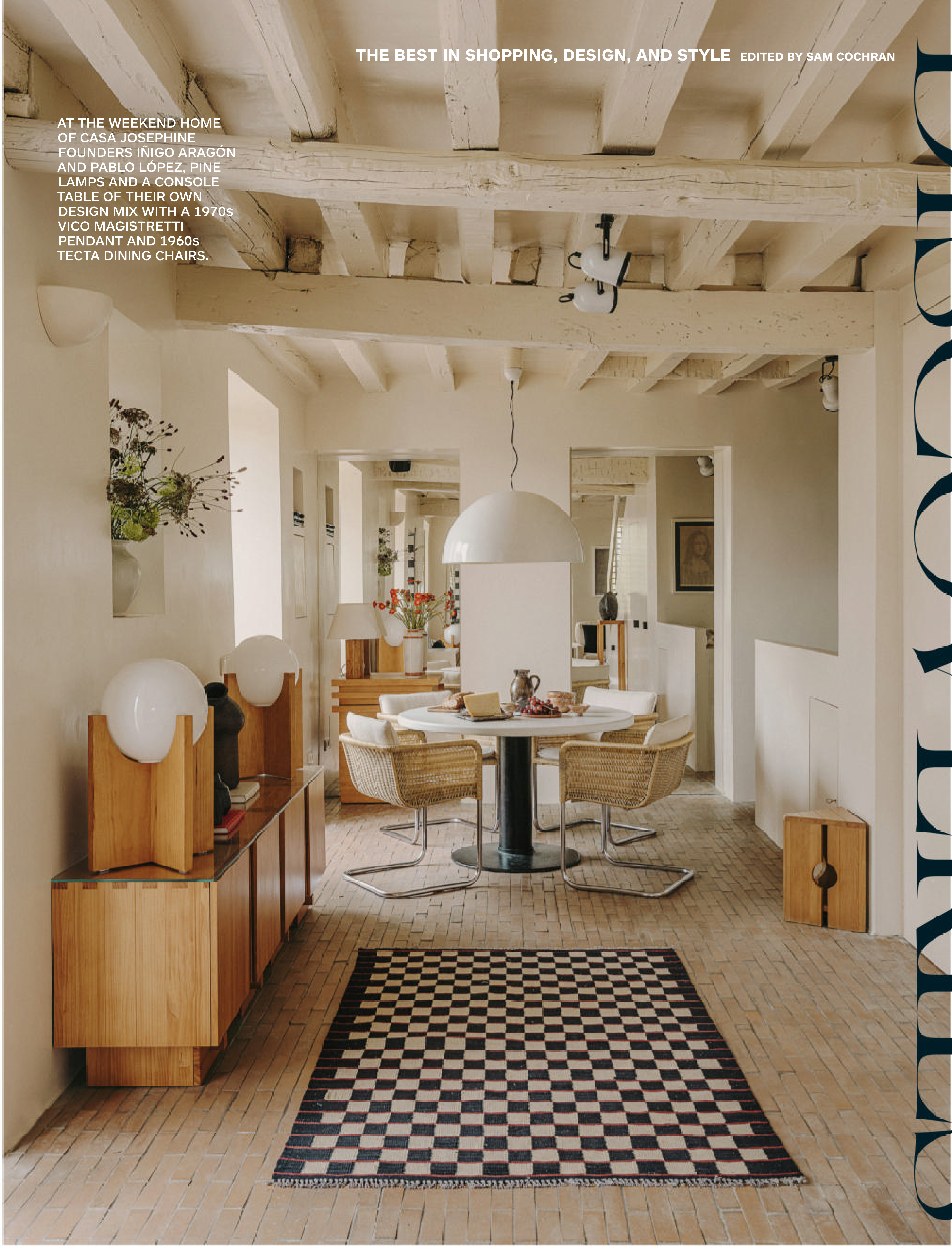


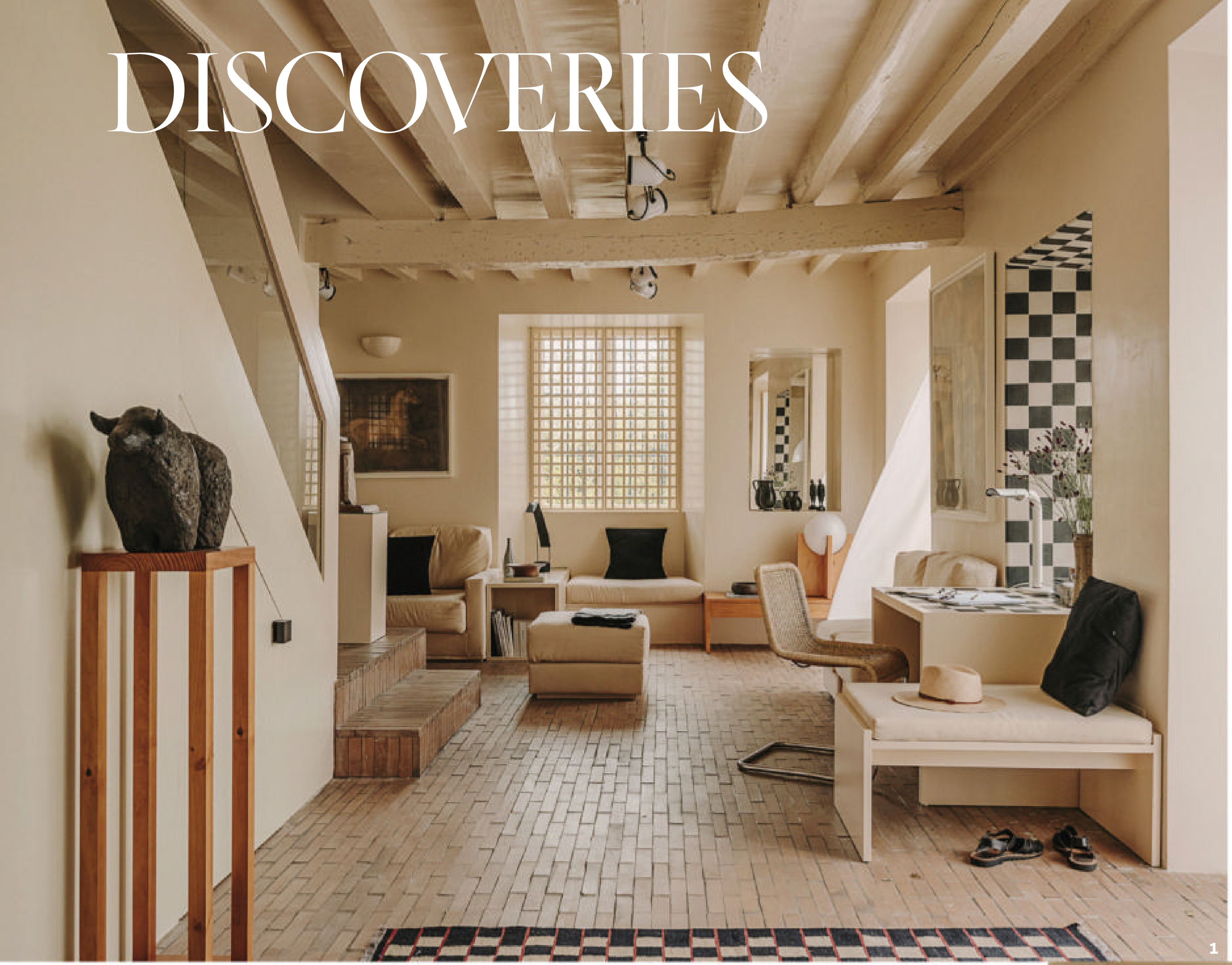
AT THE WEEKEND HOME OF CASA JOSEPHINE FOUNDERS IÑIGO ARAGÓN AND PABLO LÓPEZ, PINE LAMPS AND A CONSOLE TABLE OF THEIR OWN DESIGN MIX WITH A 1970s VICO MAGISTRETTI PENDANT AND 1960s TECTA DINING CHAIRS.

AD **VISITS**

A Little Bit Country

In the foothills of Spain's Guadarrama mountains, a Madrid design duo finds creative room to breathe

PHOTOGRAPHY BY SALVA LÓPEZ STYLING BY AMAYA DE TOLEDO



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2

Just over the Guadarrama mountains north of Madrid, where Spain's royal family once retreated for hunting weekends at the Palacio de Riofrío, sits the quaint village of La Losa. "It's just wild enough," designer Pablo López says of the town, which is situated within a forested state park, a mere hour drive from the capital. Four years ago, he and Iñigo Aragón, his partner in business and in life, bought an early-20th-century town house in the area. The couple wanted a laid-back weekend escape from the city, a country pied-à-terre, so to speak. "It's not too secluded," López continues. "The back and forth is so easy we sometimes come just for the day."

It was another home away from home, a late-19th-century country house in the Rioja wine region, that got this duo interested in interior design in the first place. (López previously worked in tourism; Aragón was a fashion designer and photographer.) Renovating that place nudged them to launch their celebrated Madrid-based studio, Casa Josephine, whose residential projects now include a late-19th-century villa in Geneva, a country house in Valencia, and four apartments in Madrid.

The La Losa property, like its predecessor, quickly became a laboratory for new ideas. But this time around the vibe was different. "We wanted it to be comfortable, cozy, and low-key, but at the same time not too rural," explains López. Once part of a larger farm building, the row house appealed to them for its simple, compact floor plan—almost urban in scale at just 1,100 square feet. They kept its straightforward layout,

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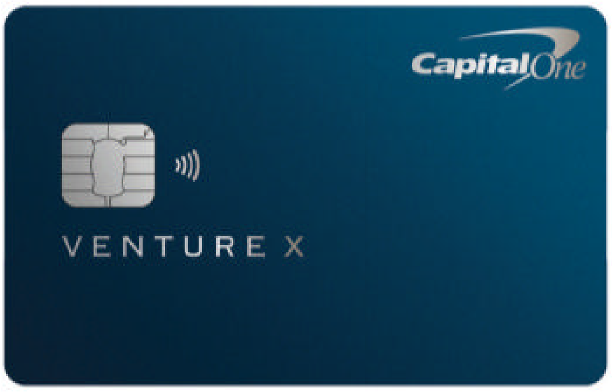

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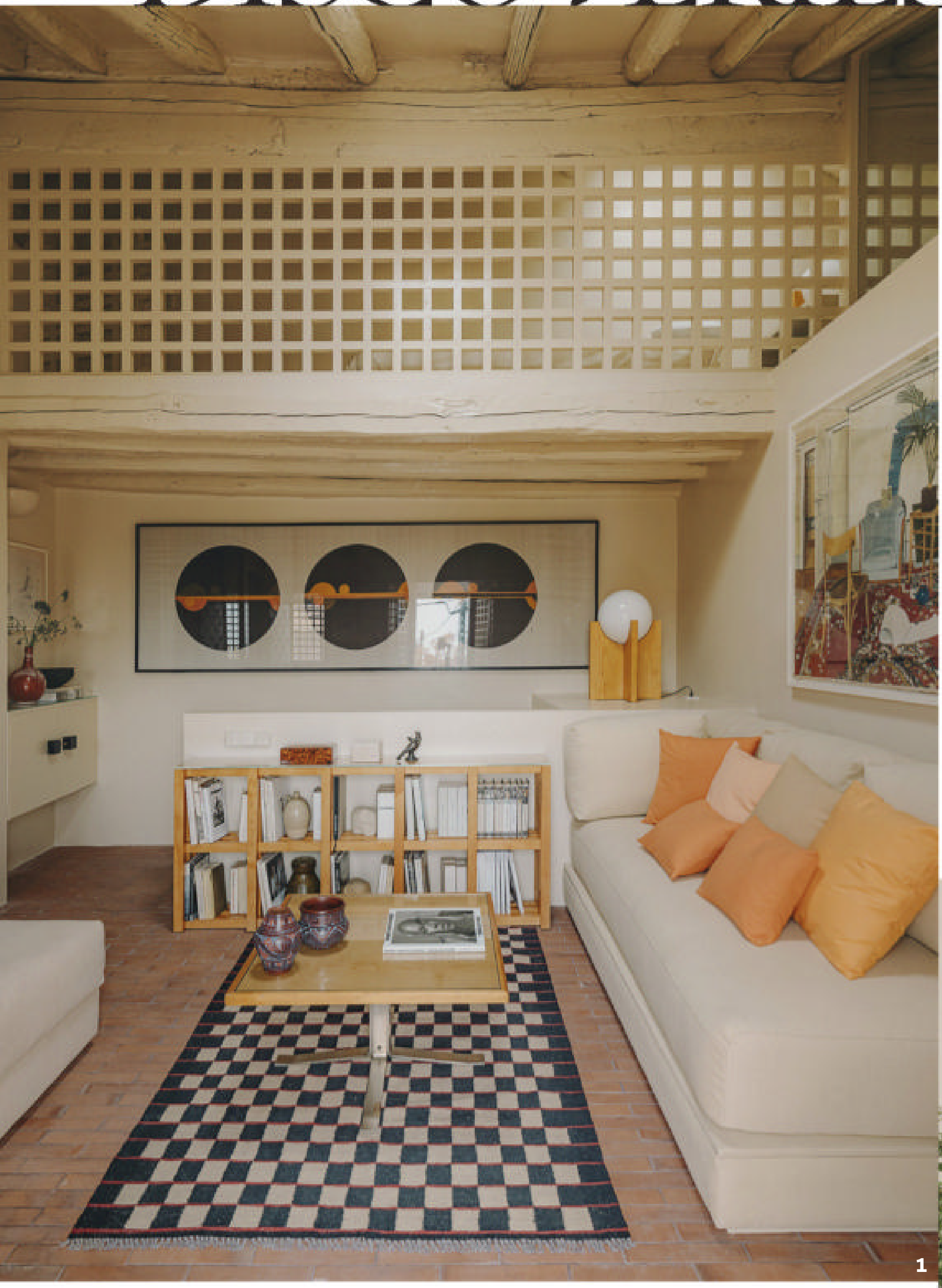

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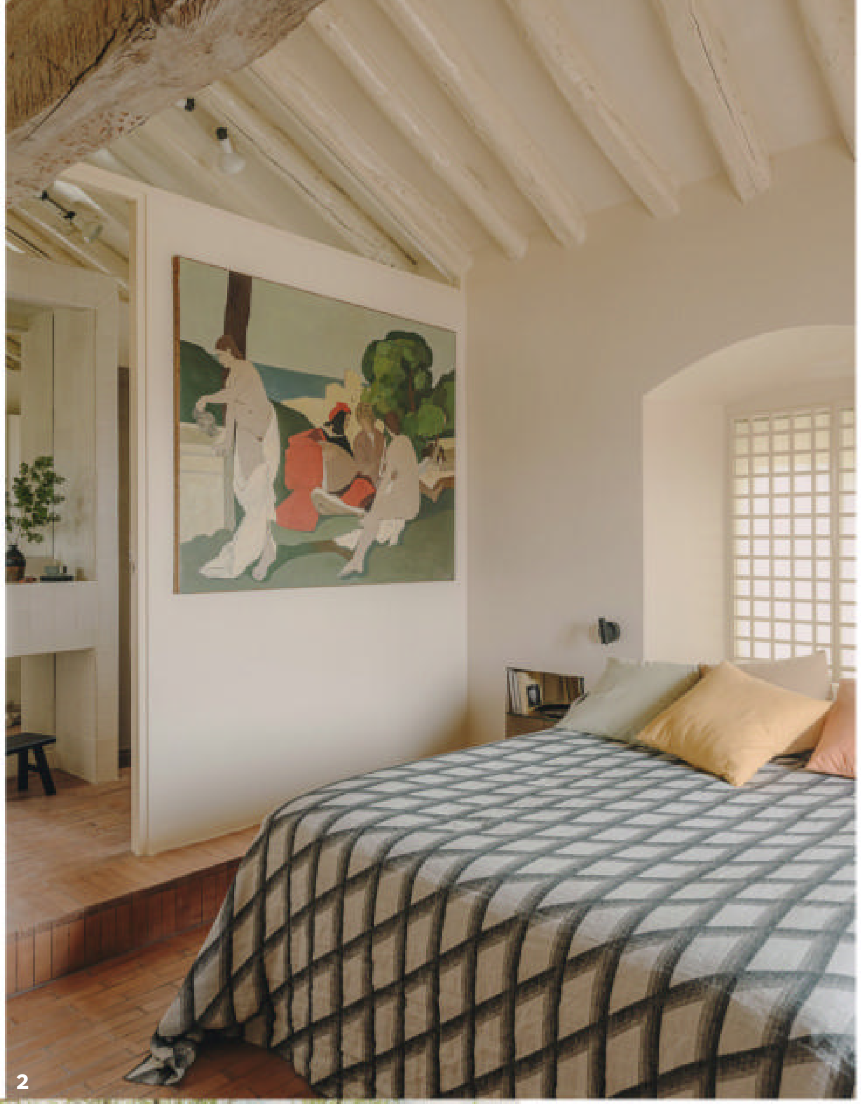

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1. IN THE ATRIUM, A TRIPTYCH BY MICHELLE KNOBLAUCH, A CUSTOM-MADE PINE BOOKCASE, AND AN AFGHAN RUG FROM TAILAK MADRID CARPET SHOP. **2.** THE MIDCENTURY ITALIAN PAINTING IN THE COUPLE'S BEDROOM RIFFS ON TITIAN'S *LE CONCERT CHAMPÊTRE.* **3.** THE TERRACE FEATURES OUTDOOR FURNITURE BY GARCÍA HERMANOS. **4.** IN THE BLACK-TILED BATH, A 1970s FRENCH CERAMIC VASE.

original ceiling beams, and whitewashed exterior but overhauled pretty much everything else. The challenge was to keep it feeling light but not cramped, a feat they achieved by making strategic use of mirrors and built-in furniture, including shelves that often double as seats. Lattice panels inspired by confessional screens at nearby convents usher sun through the rooms while establishing the grid motif that recurs throughout the home—from the narrow terra-cotta floor tiles (common in gardens of southern Spain) to the checkerboard pattern that lends a bit of postmodern pizzazz to window alcoves and the bathroom counter.

At the same time they were renovating this home, Aragón and López were designing the aptly named Weekend collection of furniture, which they have installed throughout the space. Pine planks cradle opaline glass orbs in a series of simple table lamps, the same wood reappearing in a graphic, glass-topped credenza. These pared-down, geometric elements mix nimbly with the couple's vintage finds (1980s track lighting, a 1970s Vico Magistretti pendant) and collections of textiles, ceramics, and art. This is where color comes in: A vibrant 1950s riff on Titian's *Le Concert Champêtre* invigorates one bedroom; an obi turned headboard revs up another; and Robert Ladou's pastoral paintings of horses capture the region's equestrian roots.

"The first thing we noticed when we visited the village were the horses," recalls Aragón, whose decampments to La Losa now regularly feature riding and hiking on the agenda. But for the most part their weekends are, like the house itself, very casual. Says Aragón: "We take it easy." —**HANNAH MARTIN**

4

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IN THE AIR

Cafe Culture

Viennese flavors, *Klimt* colors, and Wiener Werkstätte flair spice up the design menu

LOOP BANQUETTE BY INDIA MAHDAVI FOR GEBRÜDER THONET VIENNA; $6,210. *GEBRUEDER THONETVIENNA.COM*

PECHE INSPIRATION MIRROR BY CARSTEN NILLSSON FOR NEUE NOW; PRICE UPON REQUEST. *SHOP.NEUEGALERIE.ORG*

TULIP ON SERIE ALPHA GLASS; $212. *LOBMEYR.AT*

JUG BY OSWALD HAERDTL FOR WIENER SILBER MANUFACTUR; $12,900. *WIENERSILBER MANUFACTUR.COM*

KOLOMAN, CHEF MARCUS GLOCKER'S HIT AUSTRIAN-STYLE RESTAURANT IN MANHATTAN.

HOFFMAN SIDE CHAIR BY JOSEF HOFFMANN FOR TON; $795. *DWR.COM*

MELON ESPRESSO CUP BY JOSEF HOFFMAN FOR WIENER PORZELLANMANUFAKTUR AUGARTEN; $500. *AUGARTEN.COM*

KUGELZUG CHANDELIER BY ADOLF LOOS FOR WOKA LAMPS VIENNA; $6,200. *WOKA.COM*

ON BORDER POPPY LINEN BY VOUTSA; $200 PER YARD. *VOUTSA.COM*

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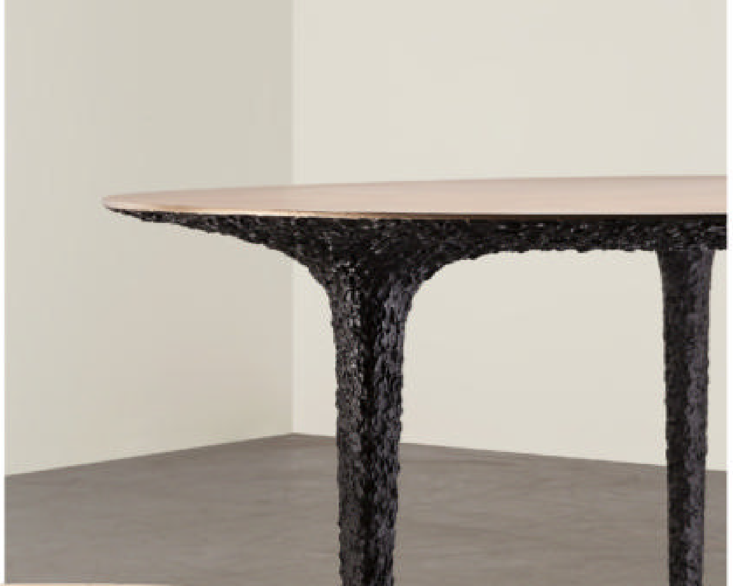

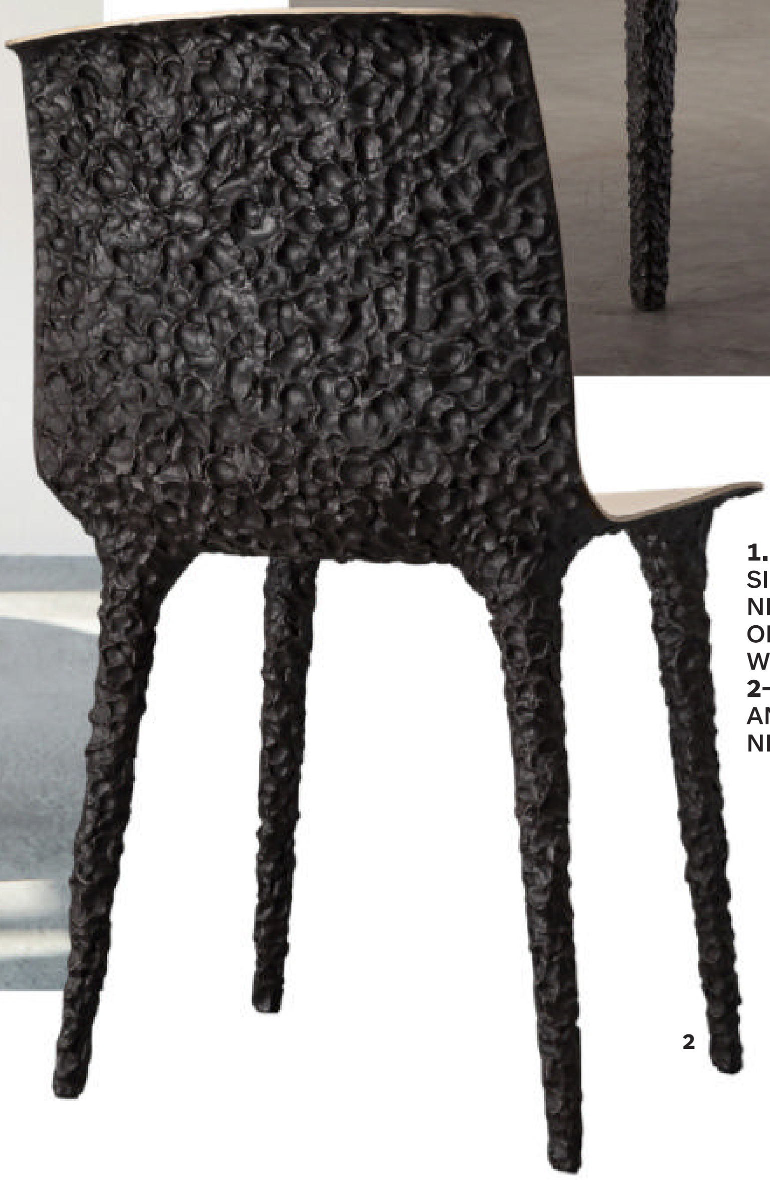

1. AD100 ARCHITECT SIR DAVID ADJAYE AT THE NEW LONDON FLAGSHIP OF CARPENTERS WORKSHOP GALLERY. **2–3.** A CAST-BRONZE CHAIR AND TABLE FROM HIS NEW YAAWA COLLECTION.

DESIGN

Bronze Age

At the new Carpenters Workshop Gallery in London, *Sir David Adjaye* hones the fine art of surprise

I've always been fascinated by an element of discovery," says Sir David Adjaye. Just consider the AD100 architect's 1999 Elektra House in London, whose windowless front façade belies the bright and airy family home within. Or take the 2016 Smithsonian National Museum of African American History and Culture in Washington, DC, mysteriously veiled in lacelike metallic brown aluminum panels. At the time of our conversation, he's referring to Yaawa, his new collection of bronze furnishings (the latest addition to his Monoform series). Smooth and sleek on top, the seemingly delicate forms bear rough, gestural backs and underbellies.

Comprising a dining chair and tables, the pieces debut on April 28, christening the new London flagship of Carpenters Workshop Gallery. Adjaye Associates helped mastermind the three-year-long renovation, transforming the east wing of Notting Hill's 1903 Ladbroke Hall (formerly home to Sunbeam Talbot Motorworks) into a slick arts destination. Stripped-back exhibition spaces now exist in harmony with the original Beaux Arts architecture, all the while mingling with immersive site-specific commissions from gallery artists, among them a restaurant and a boardroom by AD100 maestro Vincenzo De Cotiis, a tequila bar by Michèle Lamy and Rick Owens, and a secret garden by Luciano Giubbilei.

Set against that dynamic backdrop, Adjaye's measured silhouettes can look—depending on the angle—svelte and lustrous or sturdy and rough-hewn. Sketched, 3D-modeled, then cast, the pieces transmit what he calls "ideas of light, luminosity, texture, and the preciousness and fragility of material." Adjaye chose bronze for both its strength and its historical associations with craft and weaponry. "It's a noble metal that has a deep lineage and history in Africa," he says. "With this collection, I aimed to cultivate a relationship with this history through the creation of a form and technique that also offers utility in space." *carpentersworkshopgallery.com* —**HANNAH MARTIN**

1. BILLAL TARIGHT. 2. & 3. COURTESY OF CARPENTERS WORKSHOP GALLERY.

THE ART OF DINING
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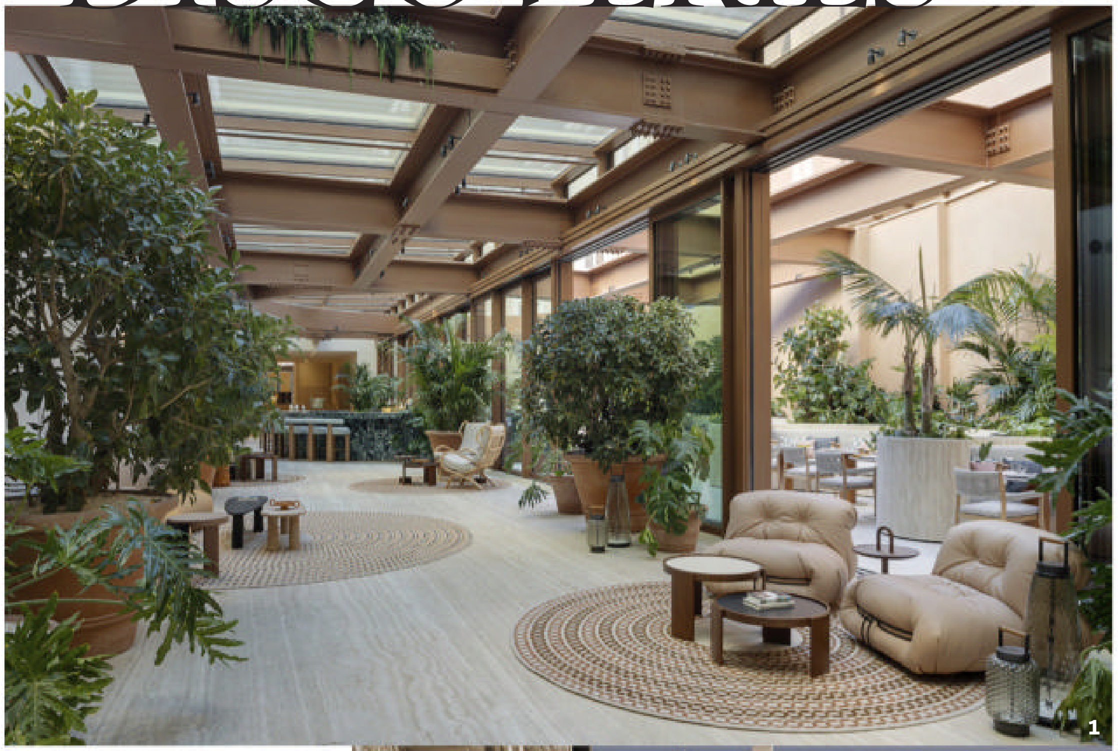
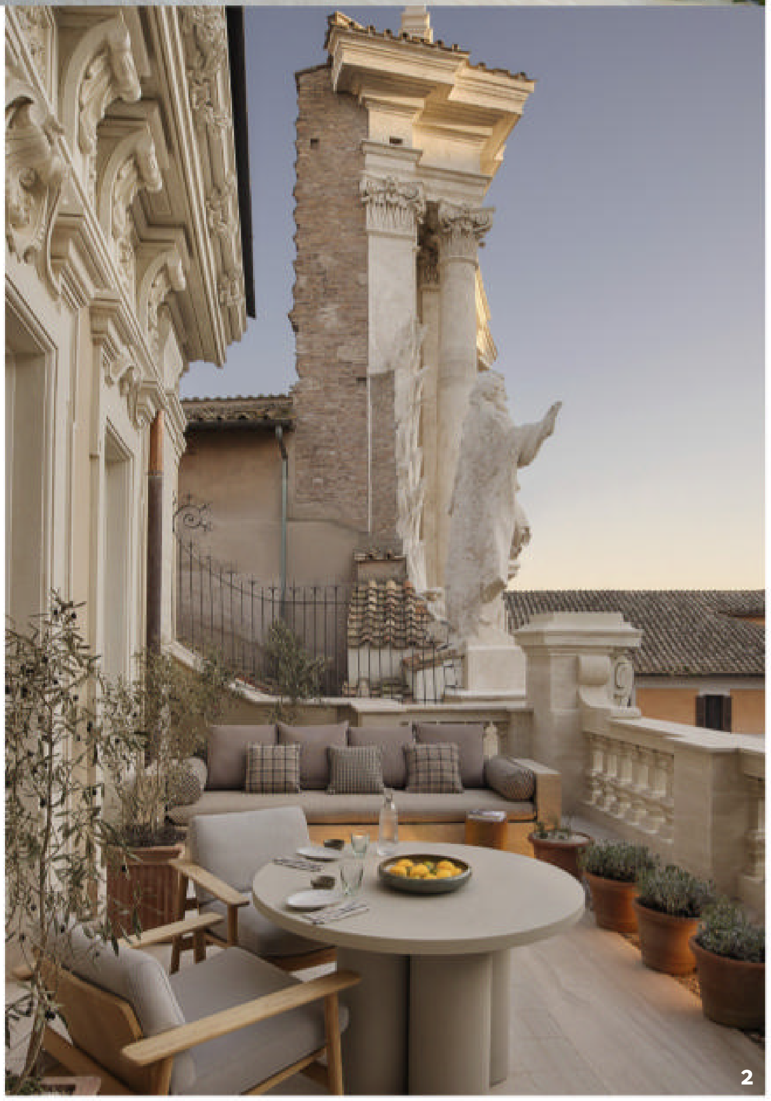
DISCOVERIES





1. AT SIX SENSES ROME, THE BIVIUM RESTAURANT-CAFÉ-BAR FORMS A COURTYARD GARDEN. **2.** THE TERRACE OF THE MELLINI SUITE AFFORDS VIEWS OF THE SAN MARCELLO AL CORSO CHURCH.

HOTELS

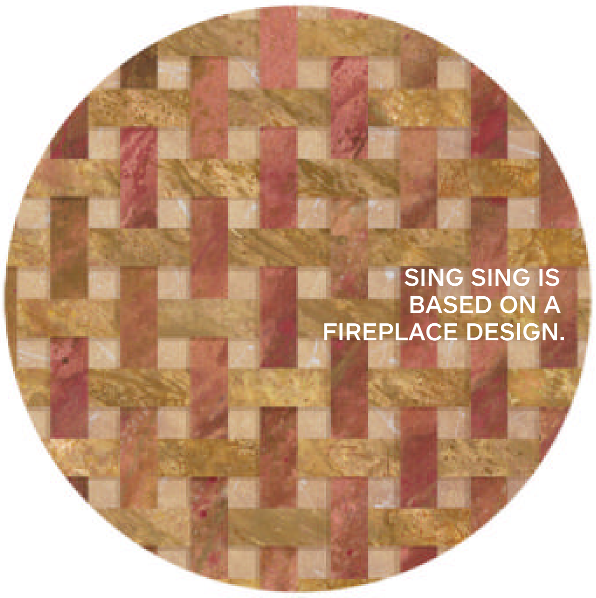
The Italian Job

Tapped to revive the 18th-century **Palazzo Salviati Cesi Mellini** as the new **Six Senses Rome** hotel, **Patricia Urquiola** did a deep dive into the history of the Eternal City. "The research started from materials, colors, and details that speak of Rome," says the architect. "The heritage, the classicism, and the original architecture guided the whole concept." Interiors feature local mainstays like travertine, cocciopesto, and mosaics, all the while calling to mind a tranquil garden oasis thanks to the abundant plantings, splashes of green marble, and a digitally printed landscape mural. (Hung above the reception desk, that artwork is based on the frescoes at Livia's ancient villa.) Meanwhile, the spa's baths, encompassing a caldarium, a tepidarium, and a frigidarium, nod to the myth of Apollo and Daphne in bas-relief. As part of the project, Six Senses also supported a restoration to the neighboring San Marcello al Corso church. Take in up-close views of its awesome profile from the two-bedroom Mellini Suite—accommodations fit for an emperor. No doubt Caesar Augustus would approve. *sixsenses.com* —**LAURA ITZKOWITZ**

LEGACY

FAMILY RECIPE

The Milanese architect *Piero Portaluppi* understood the fine art of the knockout, creating wow moments on every surface of his fabled projects. Today, his great-grandson *Nicolò Castellini Baldissera* is upholding that tradition, teaming with Pictalab to translate his forebear's floors, gates, mosaics, and more into 11 new wallpapers. *pictalab.com* —**SAM COCHRAN**



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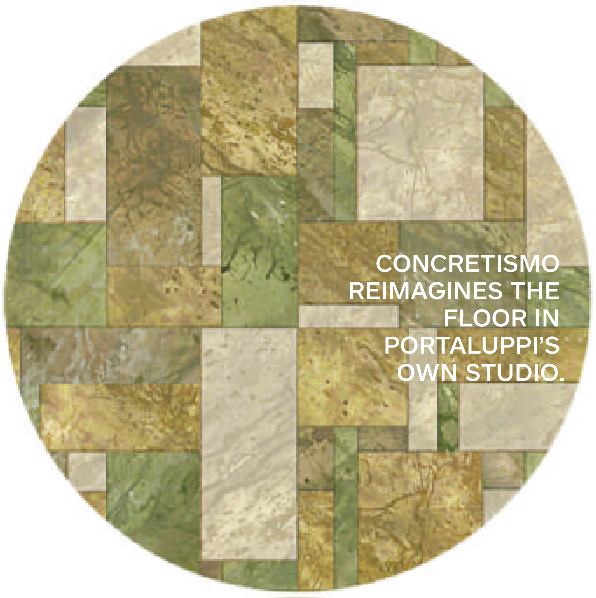
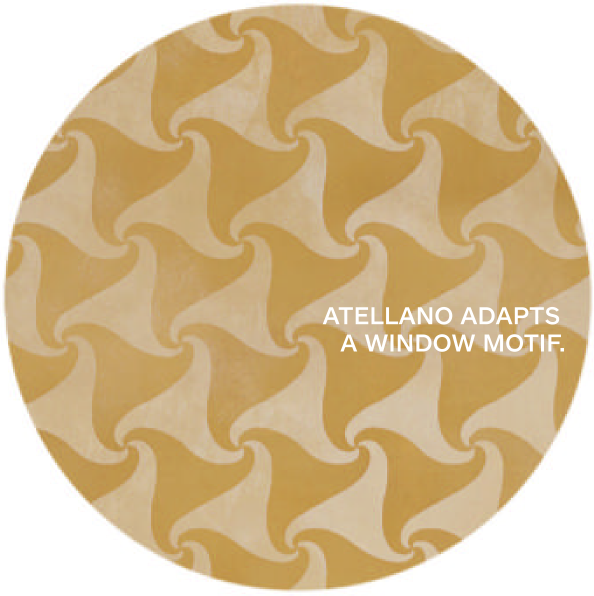


CONCRETISMO REIMAGINES THE FLOOR IN PORTALUPPI'S OWN STUDIO.



ATELLANO ADAPTS A WINDOW MOTIF.

1. & 2. JOHN ATHIMARITIS. WALLPAPERS: COURTESY OF PICTALAB MILANO.

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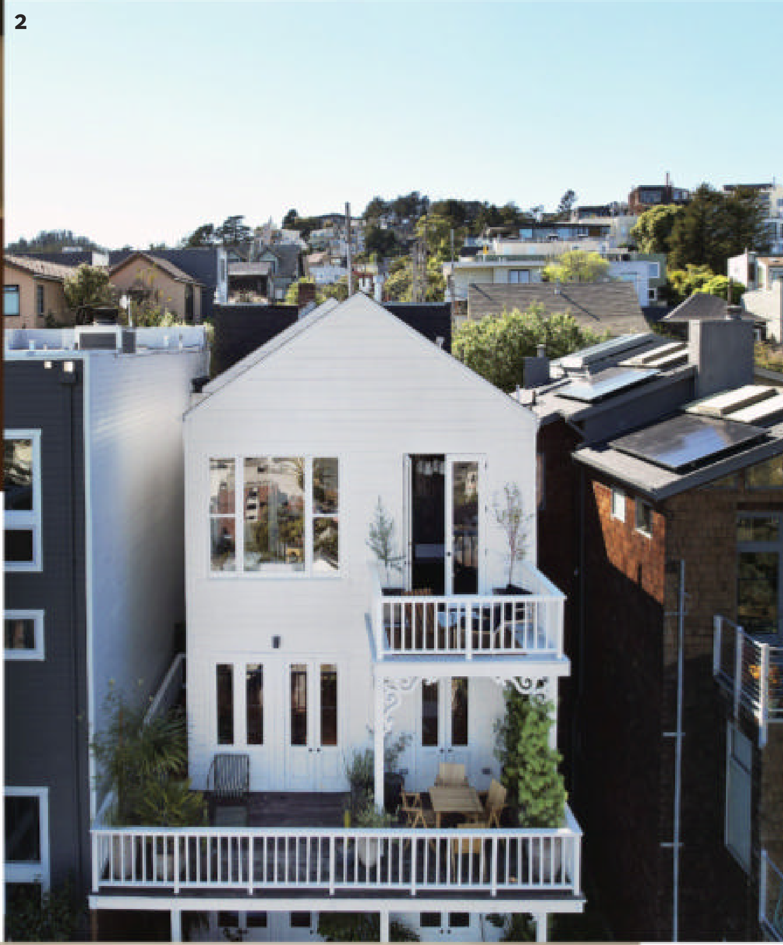
1. ARCHITECT MONICA SANGA AND HER HUSBAND, SOFTWARE ENGINEER ARJUN BANKER, IN THE KITCHEN OF THEIR RENOVATED SAN FRANCISCO HOME. 2. TERRACES CASCADE DOWN THE REAR OF THE HOUSE. 3. A MUUTO SECTIONAL ANCHORS THE LIVING AREA.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RENOVATION

The Best of Both Worlds

At her San Francisco home, emerging architect *Monica Sanga* cleverly bridges past and present

In a city of hills, it's all about the views. That's certainly how architect Monica Sanga approached her recent redesign of the 1886 Victorian house in San Francisco that she shares with her husband, software engineer Arjun Banker. From the street, the home appears to be a one-story cottage atop a bluff. But inside, original doors open onto three levels of terraces, with panoramic vistas of the city and the East Bay.

"It just feels like this little antechamber that takes you to another world," says Sanga, who founded her own firm in 2017 after cutting her teeth at Snøhetta and Spiegel Aihara Workshop. Banker and Sanga purchased the home four years ago, living in it for a year before embarking on a renovation to emphasize the surrounding natural beauty. The goal was to balance its historic layout with the needs of contemporary living, incorporating technology and enhancing that quintessentially Californian indoor-outdoor feel.

Sanga's biggest changes to the interiors are in the common spaces. The kitchen, once totally walled off, now cleverly flows into the living and dining areas, maximizing natural light. A three-sided storage unit serves as a central room divider, with integrated appliances and a coffee bar. (That partition, like the

3

SYLVIA HARDY/SLH STUDIO. ART: JEAN NAGAI.

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1. THE KITCHEN'S LAMINATE AND BLACK-WALNUT CABINETRY WAS CUSTOM-MADE BY ARTISAN KAI LUNDGREN-WILLIAMS OF KAIMADE WOODWORKING. **2.** THE STORAGE UNIT FORMS A ROOM DIVIDER. **3.** THE TERRACE GARDEN OFF THE COUPLE'S BEDROOM WAS DESIGNED BY TALC STUDIO. **4.** AN ANTIQUE INDIAN ARTWORK HANGS ABOVE THEIR BED.

3

4

kitchen's limestone-topped cabinetry, was crafted by Bay Area woodworker Kai Lundgren-Williams, who mixed laminate fronts and black walnut.) Automated window blinds rise at the tap of a phone. In the living area, a cast-iron Jøtul fireplace mingles with a Muuto sectional, setting the stage for family gatherings when the couple's parents are in town.

The residence's private spaces, meanwhile, were designed with relaxation in mind, taking inspiration from Sanga and Banker's visits to onsens in Japan. In the primary bath and adjacent dressing room, a black palette—realized in Benjamin Moore's Black Panther paint and Nero Marquina tile—allows the hickory cabinetry to shine. The couple's light-filled bedroom opens onto an oasis-like garden created by the local landscape firm Talc Studio. Hanging above the bed is an artwork of Krishna that, family legend has it, was gifted to Sanga's great-great-grandparents by an Indian maharaja.

Throughout the home (which includes a top-level apartment with its own balcony) historic detailing has been maintained but often pared back, a necessary negotiation in an old house. Says Sanga, "We wanted to respect what is there but also not be too timid about making it work for our modern life." The terrace doors, however, felt too integral to lose. "With an accordion door, we'd get more of the view," she explains, "but for us, it was more about the marriage of historic and contemporary." *sanga.design*

—ELIZABETH FAZZARE

SYLVIA HARDY/SLH STUDIO. ART: JON MCNEAL.

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DISCOVERIES

1–2. WOODLAND AND PUTNAM WALLPAPERS BY BUNNY WILLIAMS FOR LEE JOFA. **3–4.** HER ARCADIA COLLECTION'S MEAD AND PALMER FABRICS.

DEBUT

Arcadian Rhythm

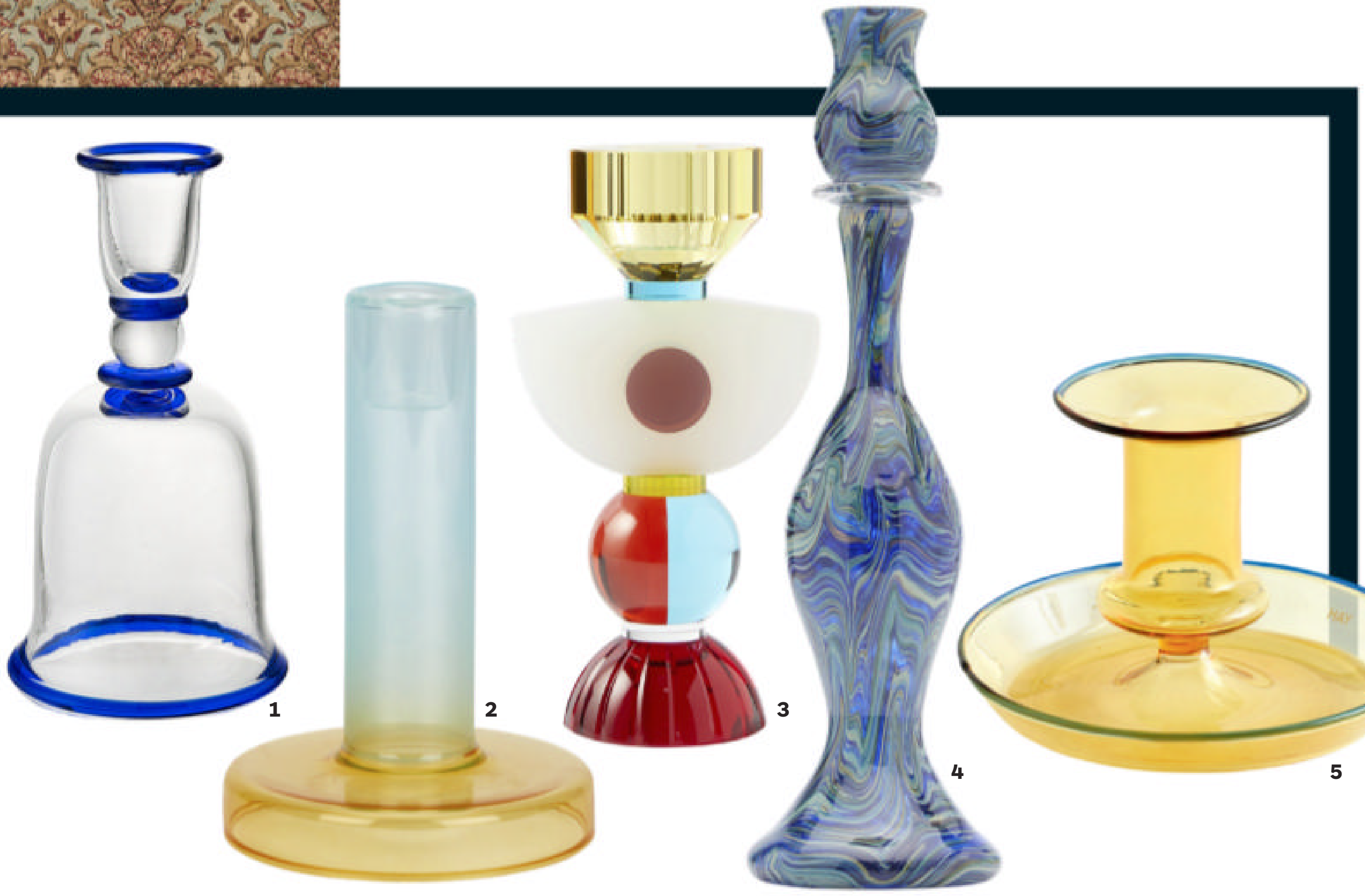
Bunny Williams's new collection for **Lee Jofa** might just be the perfect tonic for the stresses of modern living. Aptly named **Arcadia,** the line of fabrics and wallpapers pays homage to the beauty of the landscape and the glories of the garden. The legendary AD100 designer drew inspiration from her own voyages around the globe, reinterpreting patterns and colors drawn from a broad array of cultures and periods. Whereas Greenfield, one of six fabrics, retools an 18th-century document of birds and butterflies, Mead, an embroidered floral on linen, riffs on an Uzbek textile. The four wallpapers in the collection take a similarly wide-ranging view of natural splendor, from the tapestry-inspired scenic tableau in Woodland to the graphic fern motif in Carrick. Williams, the ultimate mix master, predictably envisions the designs rubbing elbows amicably in the same space, regardless of differences in scale and aesthetic language. "The influences cover so many of the incredible textiles I've seen on my travels," she says. "When these fabrics and papers are used together, you can create a room that feels as though you have been on an extraordinary journey." *kravet.com* —**MAYER RUS**

FINISHING TOUCHES

BURNT WITH CURIOSITY

Five favorite new candlesticks fan our flames of delight

1. BLUE RIM CANDLESTICK; $275. *BIRLEY.COM.* **2.** BOLE COLORBLOCK CANDLESTICK BY LEX POTT; $45. *STORE.MOMA.ORG.* **3.** INDIA CRYSTAL CANDLEHOLDER BY REFLECTIONS COPENHAGEN; $476. *MATCHES FASHION.COM.* **4.** CALCEDONIO GLASS CANDLESTICK BY MODA DOMUS; $475. *MODAOPERANDI.COM.* **5.** FLARE CANDLEHOLDER BY HAY; $45. *DWR.COM.* —**MADELINE O'MALLEY**



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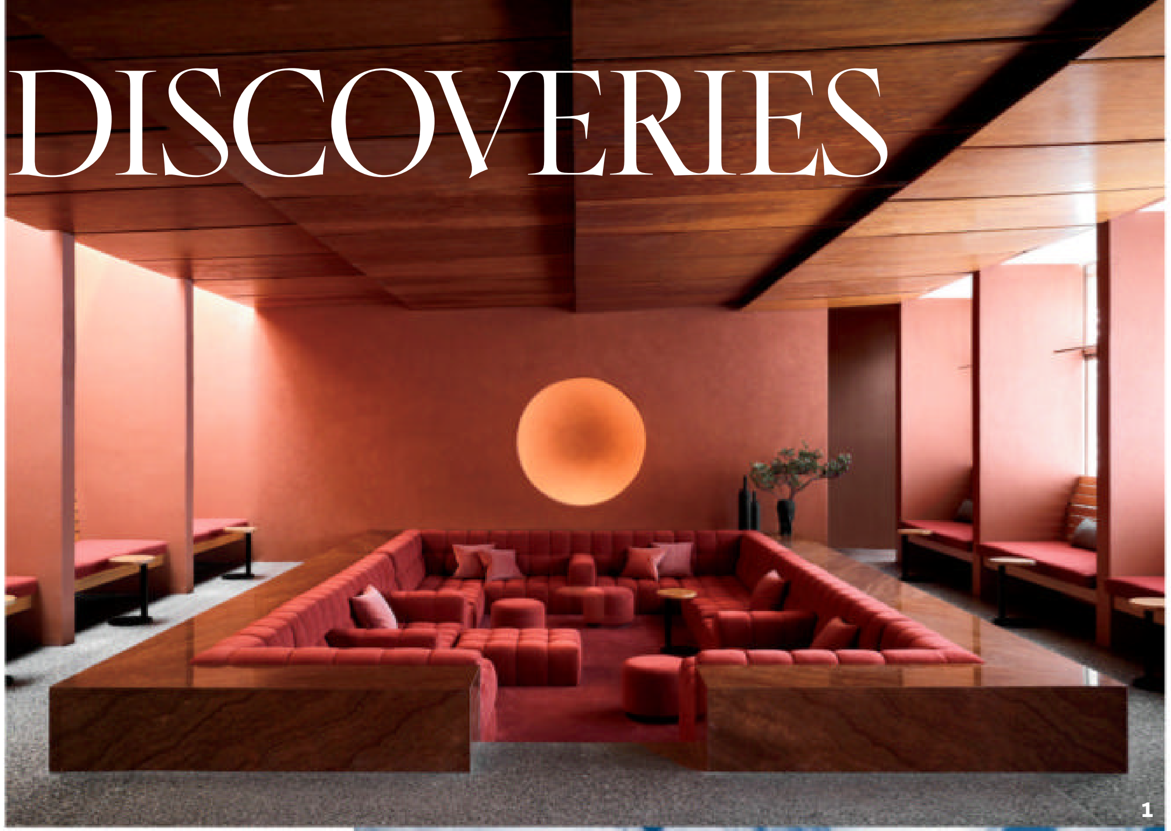
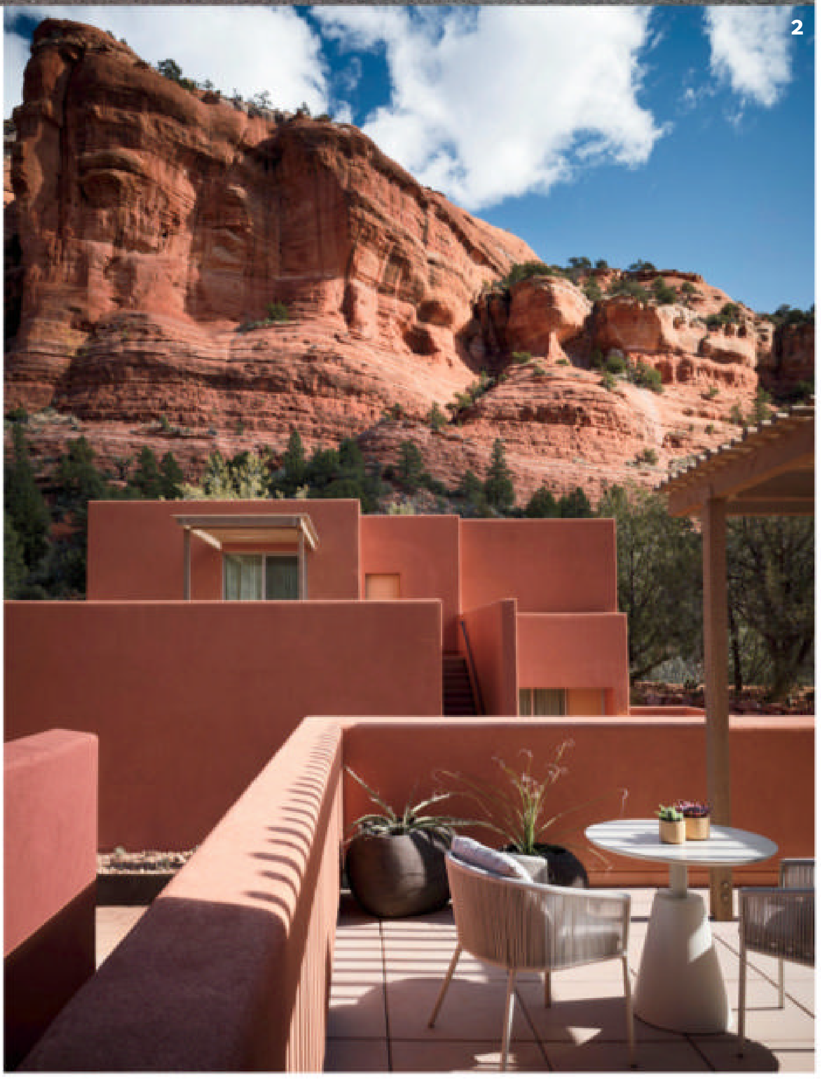




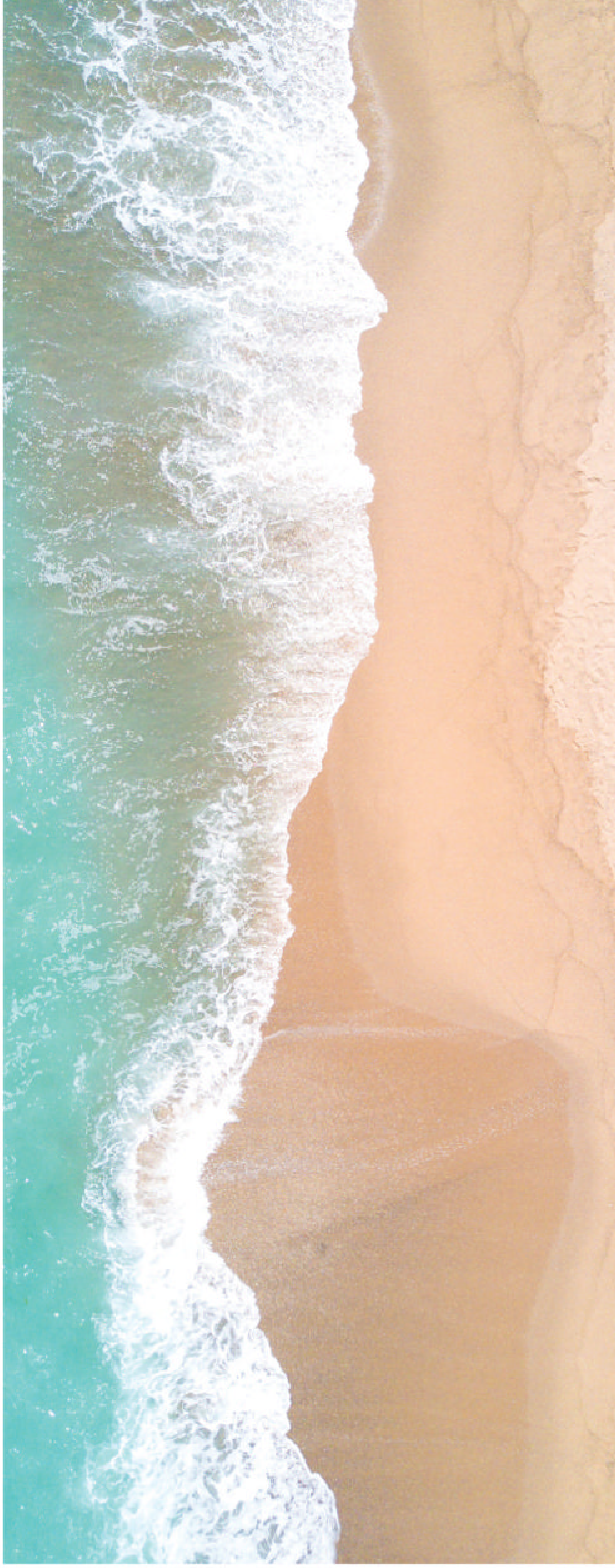
1. GLUCKMAN TANG ARCHITECTS UPDATED MII AMO WITH NEW PUBLIC AND PRIVATE SPACES SUCH AS THIS SUNKEN LIVING ROOM. **2.** THE STRUCTURES NOD TO THE CANYON TERRAIN.

HOTELS

Earth Study

When people talk about Sedona they often talk about energy—the calming effects of the Arizona desert light and terrain, the sudden realignment of one's mind, body, and spirit. Facilitating that bliss has always been the core mission of **Mii Amo,** a beloved spa nestled in the region's picture-perfect Boynton Canyon. Today, the all-inclusive resort is vibrating at a fresh frequency thanks to a two-year update that celebrates its extraordinary setting. "Every detail is grounded in the landscape," reflects architect **Dana Tang** of **Gluckman Tang Architects,** the New York–based firm responsible for the redesign. Materials—think tinted concrete, wood, adobe bricks, stucco—pay homage to the area's vivid earth, while clever tweaks to the overall floor plan forge new indoor-outdoor connections. In the terra-cotta-hued living area, case in point, an indoor pool has been transformed into a sunken conversation space, complemented by perimeter daybed niches that afford mesmerizing views of the sky and scenery. Tang's self-described "surgical expansion" also includes seven new casitas, all with their own courtyards and fireplaces, as well as dining venues, fitness studios, and more. "By carving out spaces that are social and spaces that are private we are allowing for a wider array of experiences," Tang adds. Our energy is already lifted. *miiamo.com* —**SAM COCHRAN**

DOUGLAS FRIEDMAN



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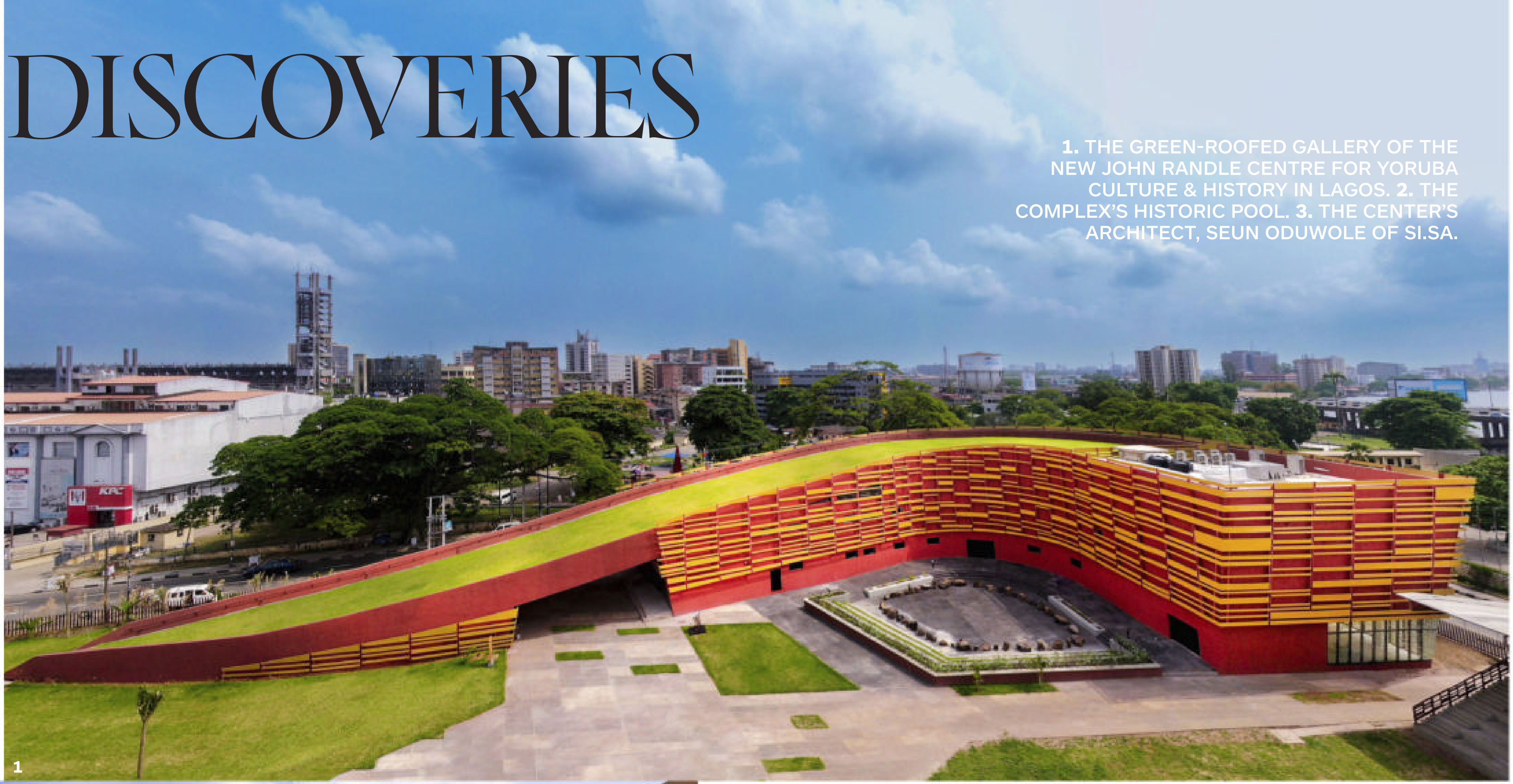

1. THE GREEN-ROOFED GALLERY OF THE NEW JOHN RANDLE CENTRE FOR YORUBA CULTURE & HISTORY IN LAGOS. **2.** THE COMPLEX'S HISTORIC POOL. **3.** THE CENTER'S ARCHITECT, SEUN ODUWOLE OF SI.SA.

ARCHITECTURE

Deep Dive

On the site of a historic pool in Lagos, a bold new complex celebrates Yoruba culture

On Lagos Island, in the heart of the Nigerian metropolis, the city's first public pool has sat empty since the 1970s. Some Nigerians remember its later years as an infamous spot to canoodle, but its heyday began in 1928, in the era of Art Deco. After being denied financial support from the then colony's British government, philanthropic doctor John Randle put forth his own funds to build it. At the time, the neighborhood was a hotbed of segregation politics. The British had opened a nearby members-only club in 1926, prompting Yoruba locals to start their own two years later. A few blocks away, Broad Street Prison—now a public park by local architect Theo Lawson—jailed activists for political protest.

When Randle, a lifelong champion of social equity, debuted the pool, it became a beloved oasis where many kids first learned to swim. (It was also a symbol of Nigerian perseverance and success: Randle's father, Thomas, was born in the country's Oyo State, enslaved in West Africa, and later freed in Sierra Leone.) This summer, it will receive new life as the John Randle Centre for Yoruba Culture & History, a 194,000-square-foot community and cultural complex. Designed by Lagos-based architecture firm SI.SA, it integrates the original pool and the adjacent 1950s J.K. Randle Memorial Hall with new recreation facilities, dining spaces, and a green-roofed gallery that offers a picnic-ready slope.

"This is an urban regeneration project," explains SI.SA principal Seun Oduwole, who became familiar with the site in 2016 when conducting a citywide study of lost public spaces. "But it's also bringing the lesser-known history of the area to the fore." The project's ring-like plan takes notes from traditional Yoruba cities, the structures' concrete is tinted to match the red earth, and the gallery's fractal powder-coated screen is inspired by ceremonial Ashoké cloth, examples of which are displayed inside with historical objects and stories of mythology.

Located across from the National Museum in Lagos and near the Centre for Black and African Arts and Civilization, the John Randle Centre helps form a new cultural corridor—and a democratic space in an area with a fraught history of exclusion. Says Oduwole, "That's what architecture should be about: improving the social fabric of a city." *johnrandlecentre.org* —**ELIZABETH FAZZARE**

1. & 2. ADEMOLA OLANIRAN AND BABAJIDE ATOBATELE. 3. YAGAZIE EMEZI.

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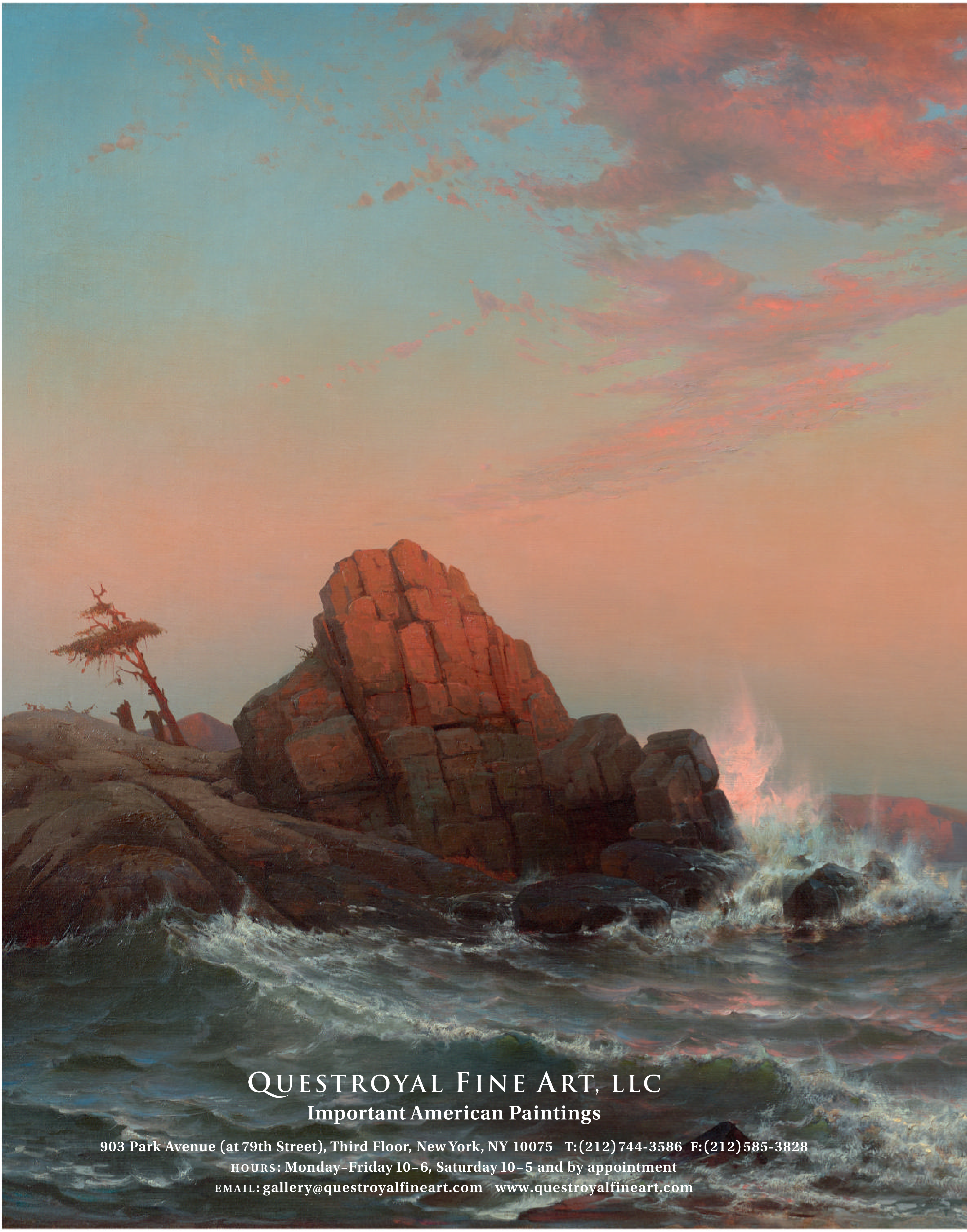

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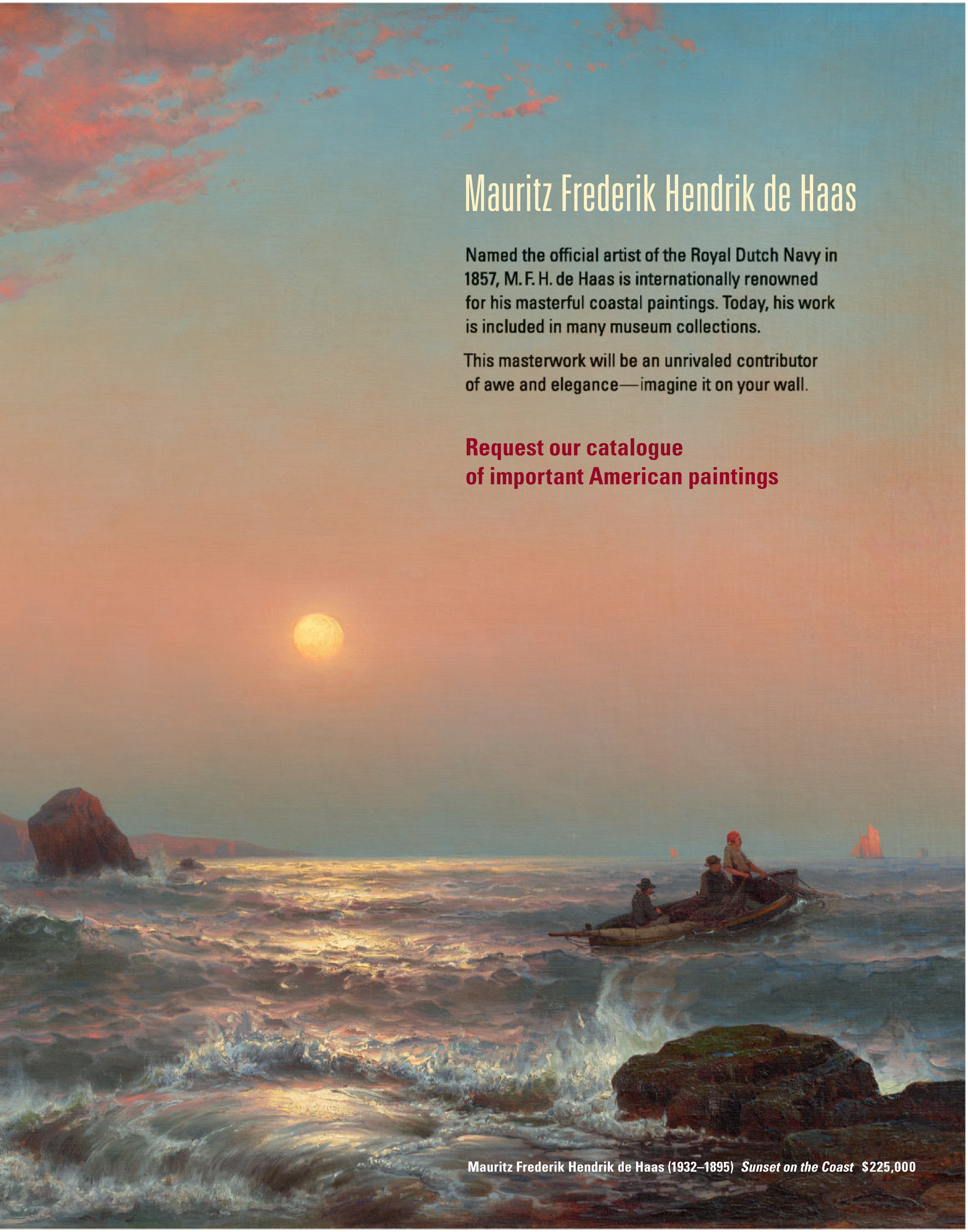

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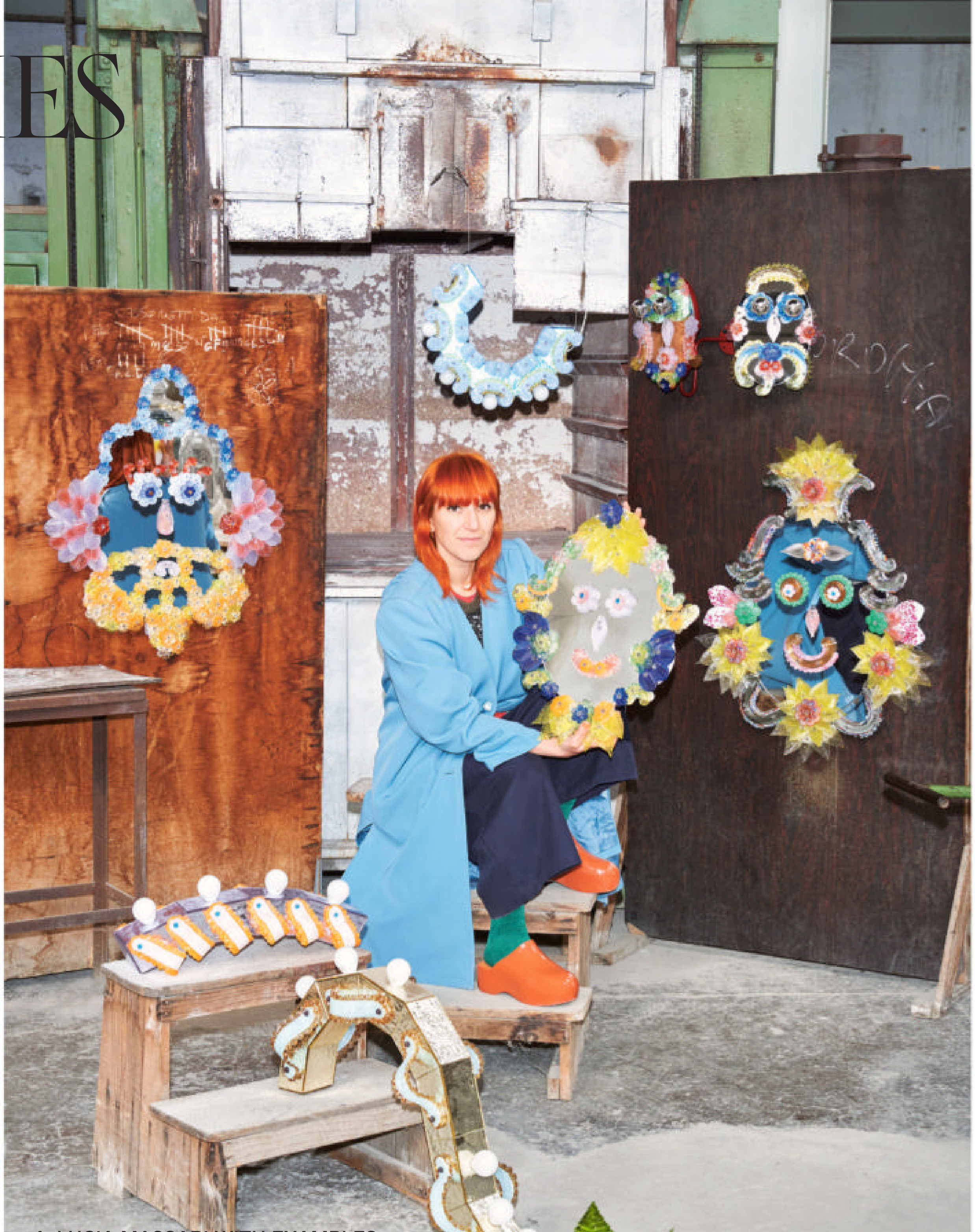
ONE TO WATCH

Facial Expression

Designer *Lucia Massari* tackles the history of Murano glass head-on



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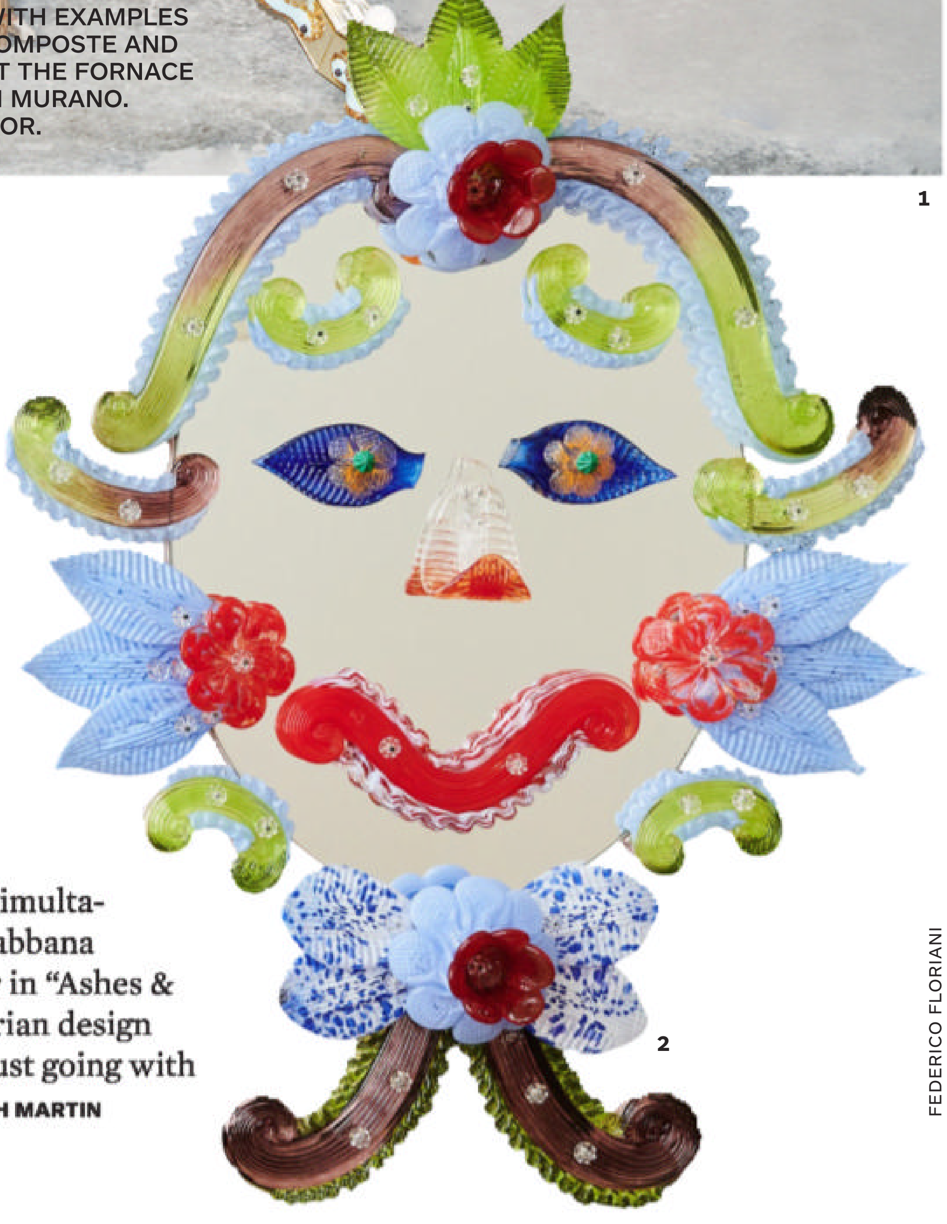
1. LUCIA MASSARI WITH EXAMPLES FROM HER TESTE COMPOSTE AND TOPPINGS SERIES AT THE FORNACE MIAN WORKSHOP IN MURANO.
2. *THE CLOWN* MIRROR.

You practically live and breathe glass in Venice," designer Lucia Massari says of her hometown. "It's in the streets, in shop windows, in museums, in your friend's house—it's everywhere." She is referring to the age-old traditions of Murano, the fabled island where her mother grew up, her grandfather worked hand in hand with craft masters, and her grandmother made jewelry. Glass is also in her DNA.

The weight of that family history initially nudged Massari away from the medium. After a stint as a graphic designer, she enrolled at London's Royal College of Art to focus on developing products. But when a residency brought her back to Venice, Murano glass awaited. "I realized I wanted to work with artisans," she says. "In every piece, there's a part of you and a part of the person who made it." She just had to find her own language.

It happened at Barbini, the historic local hot shop. Creatively stuck, Massari gathered vitreous castoffs—the frilly, flowery bits that typically encrust chandeliers. Suddenly she saw faces in those decorative flourishes, whose curlicue forms would become lips and eyes in her Teste Composte (loosely translated, Composite Heads) series. "It's an excuse to desacralize this Murano workmanship a bit, to play around with this intrinsic seriousness of the glass object," she explains of the pieces, whose abundant ornamentation render their underlying mirror panels somewhat useless.

Those wonders soon gave way to light fixtures (she calls them Toppings) made from crinkled glass, with scalloped edges that evoke frosted pastry—a comparison Massari happily embraces. "The decoration of a cake is done for the same purpose," she muses of the technique, which she is presenting as reflectors and floor lamps at the experimental Alcova fair during Milan Design Week (April 18 to 23), simultaneous with a local display of her blown-glass vessels at the Dolce & Gabbana flagship. Meanwhile, from May 6 to 28, anthropomorphic sconces star in "Ashes & Sand," an exhibition dedicated to glass at Schloss Hollenegg, the Austrian design incubator. Massari, whose sketchbook is filled with faces to come, is just going with the flow. "I didn't choose glass, it chose me." *luciamassari.com* —**HANNAH MARTIN**



2

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Why are we afraid of therapy? It's complicated.

Here's some advice from a licensed therapist.

Haesue Jo, LMFT

Whether you're experiencing symptoms of anxiety or depression, feeling burned out at work, or navigating relationship challenges, therapy can be an effective tool for building resilience and improving your mental health. But finding therapy that works for your schedule, budget, and goals can be challenging. Here are some pointers to make therapy less daunting, and help you get the care you're looking for:

1. Understand that therapy can be for anyone. Therapy isn't only for people who have been diagnosed with a severe mental health issue. Mental health is for everyone. Therapy can be beneficial even if you just need someone to talk to.

2. Be kind to yourself — seeking therapy is a sign of strength, not of weakness. Free yourself from the stigma that can be associated with seeking mental health care. Starting therapy is a sign that you're taking ownership of your narrative, and prioritizing your mental health. It takes a lot of bravery, and it's something to be proud of.

3. Stay open to different specialties. There are a lot of different licenses in the mental health profession — from psychologists to social workers — but the most important thing is finding a therapist that you feel safe with. Make that a focus of your search.

4. Think about whether you'd prefer to do therapy in-person or virtually. Virtual therapy can be done from home, offers a much wider selection of providers, and is often more affordable. BetterHelp, for example, has a network of over 25,000 licensed therapists and costs between $60-$90 a week. On the other hand, in-person therapy can be more appropriate for people with mental health challenges that may require in-person care, like substance abuse issues or severe eating disorders.

5. Try messaging with your therapist first if you don't feel ready for a full session. Starting therapy with someone you've never met before can be scary. If that feels like too much, start by messaging with your therapist, which is an option on BetterHelp and some other online providers. Messaging can be a very effective tool for processing feelings on your own time and getting to know your therapist a little bit better.

6. Consider the cost. If you have insurance, call the number on the back of your card to see whether there are affordable providers in-network. For non-insurance options, consider an online provider like BetterHelp, which charges significantly less per hour for regular sessions. Finally, consider group sessions, where you share the cost of services with others in a discussion-based format.

7. Don't get discouraged if the first therapist you speak with isn't the right fit. Therapy is super personal, and sometimes it takes a few tries to find someone you connect with enough to continue working with them in the long term. Finding a good match can take time, and it can make a huge difference. Some services, like BetterHelp, make it easy to switch between therapists and can work with you to help you find the right match.

Starting therapy is a major step — and one that can take a lot of courage and time. The work you put in up front is an investment in your long-term wellness. In my decade as a therapist, I've seen the transformative effect that therapy can have on people's lives. If you're considering it, take the leap and give it a try.

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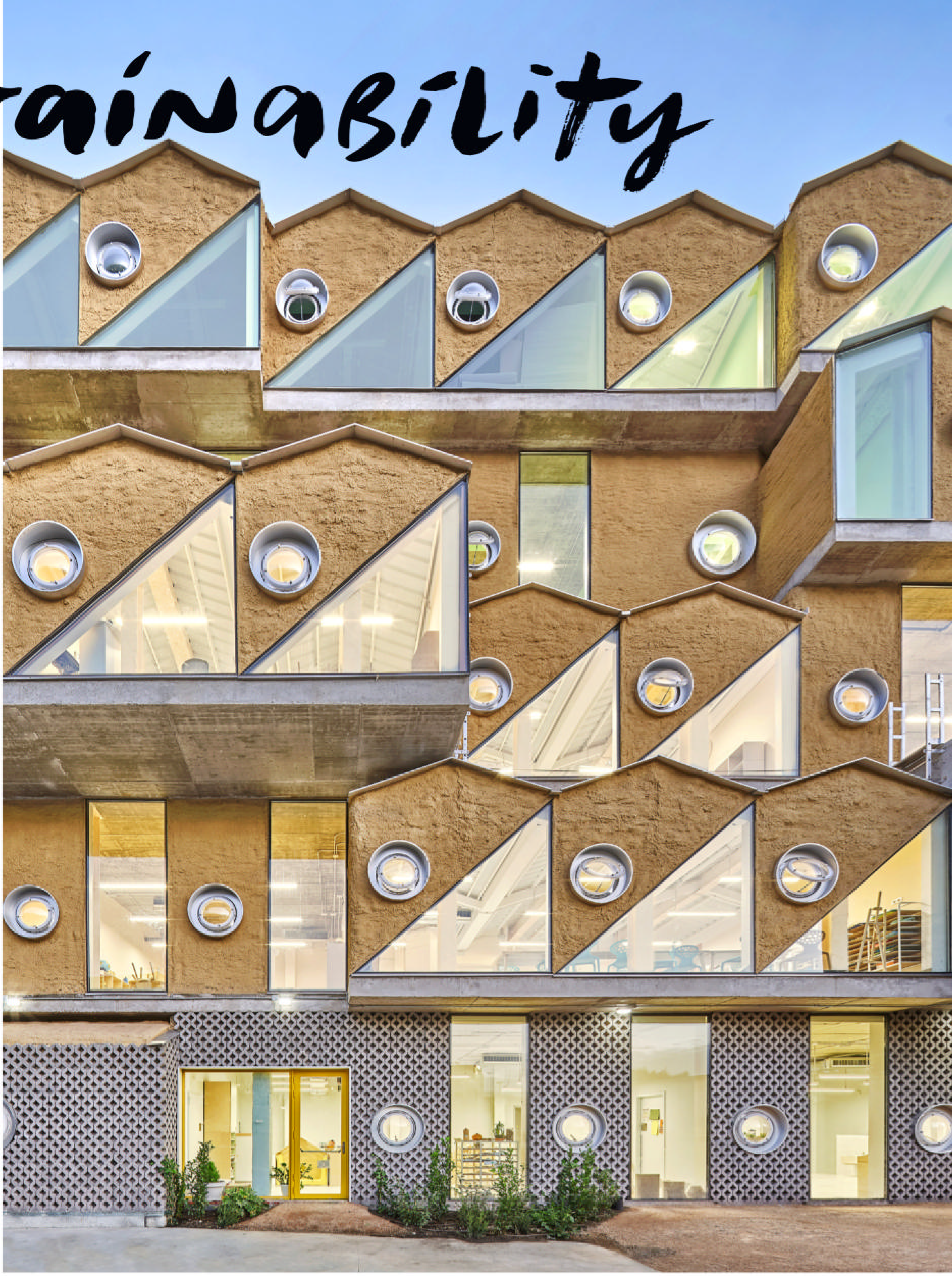


DESIGNED BY ANDRÉS JAQUE OF OFFICE FOR POLITICAL INNOVATION, THE REGGIO SCHOOL IN MADRID ESCHEWS UNNECESSARY BUILDING MATERIALS TO LIMIT ITS CARBON FOOTPRINT.

JOSÉ HEVIA

A World of Wisdom

Faced with the daunting realities of climate change, thought leaders across design fields are reimagining the ways we live, work, travel, and build. So what are the sustainable strategies of tomorrow? Established and emerging voices agree: Small changes yield big results.

WRITTEN AND PRODUCED BY SAM COCHRAN

THE SCHOOL OF “LESS IS MORE”

Buildings are among the worst carbon offenders, accounting for some 40 percent of the world’s annual emissions due to their energy consumption and the embodied energy (that is, the footprint of producing and shipping materials). But what if we just simply pared back construction? At the **Reggio School** in Madrid, Spanish architect **Andrés Jaque of Office for Political Innovation** has demonstrated |the success of that “waste not, want not” approach. By eschewing cladding, drop ceilings, raised floors, wall linings, and other standard interior elements, the firm reduced materials by an estimated 48 percent—embracing the exposed mechanical systems and structural walls as visual elements while telegraphing the toll of building operations to young students. The structure’s stacked vertical form, meanwhile, deviates from the standard horizontality of educational architecture, limiting the impact of the foundations on the immediate terrain. Here, in other words, is a school that stays light on the land in every sense.

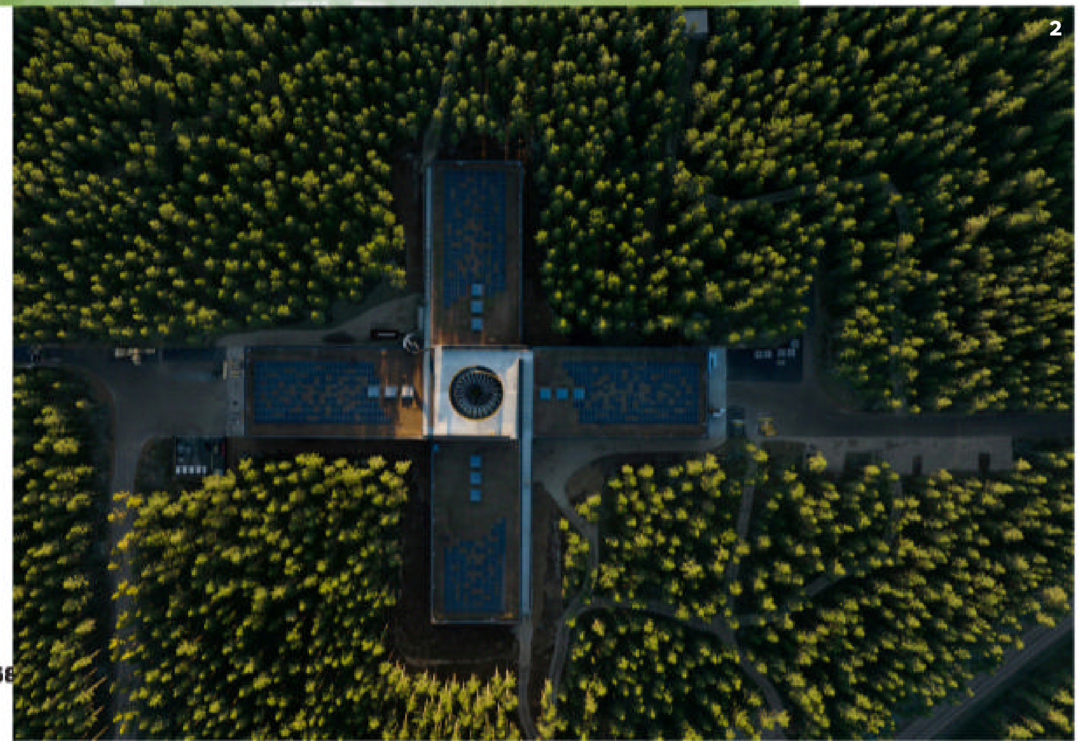
RIGHT AT THE REGGIO SCHOOL, A LIGHT-FILLED CLASSROOM, OPEN TO THE OUTDOORS, REVEALS THE POTENTIAL OF LEAN CONSTRUCTION.

Factory of the Future

1

Bjarke Ingels has long championed what he calls hedonistic sustainability: the concept that architecture can both do good, from an environmental standpoint, and feel great for humans. “You can make the world cleaner and more fun at the same stroke,” notes the architect, founder of **BIG–Bjarke Ingels Group.** In Norway, the AD100 firm has now applied that philosophy to manufacturing, an all too often eco-indifferent realm of the built environment. **The Plus,** a new factory for the Norwegian furniture brand **Vestre,** was designed to release 50 percent less greenhouse gas than a comparable facility while achieving an ambitious BREEAM Outstanding rating, a first for an industrial project. It does so thanks to responsible construction materials (local mass timber, low-carbon concrete, recycled steel) and utmost energy efficiency, with 900 rooftop photovoltaic panels, electric vehicles, and ample hydropower, among other innovations.

But The Plus is also a beauty to behold, its striking cruciform plan extending from a central circular courtyard. Each of the four wings—dedicated to storage, color production, woodwork, and assembly—maintains a direct link to nature, a connection further reinforced by green roofs. Vestre’s campus, meanwhile, includes a 300-acre public park, inviting visitors, hikers, and employees to delight in the intersection of nature, architecture, and industry. “To us, The Plus is a crystal-clear example of hedonistic sustainability,” says Ingels, noting that the building shows “how our sustainable future will be not only better for the environment but also more beautiful to work in and more fun to visit.”



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1. DESIGNED BY BIG–BJARKE INGELS GROUP, NORWAY’S THE PLUS FEATURES A CIRCULAR CENTRAL COURTYARD.
2. THE CRUCIFORM COMPLEX FROM ABOVE.

REGGIO SCHOOL: JOSÉ HEVIA. 1. & 2. EINAR ASLAKSEN.

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sustainability

1. DUMATAU, A WILDERNESS SAFARI CAMP IN BOTSWANA'S OKAVANGO DELTA. **2.** LITTLE KULALA, TUCKED BESIDE NAMIBIA'S SOSSUSVLEI DUNES (WILDERNESSDESTINATIONS.COM).

Do-Right Bucket List

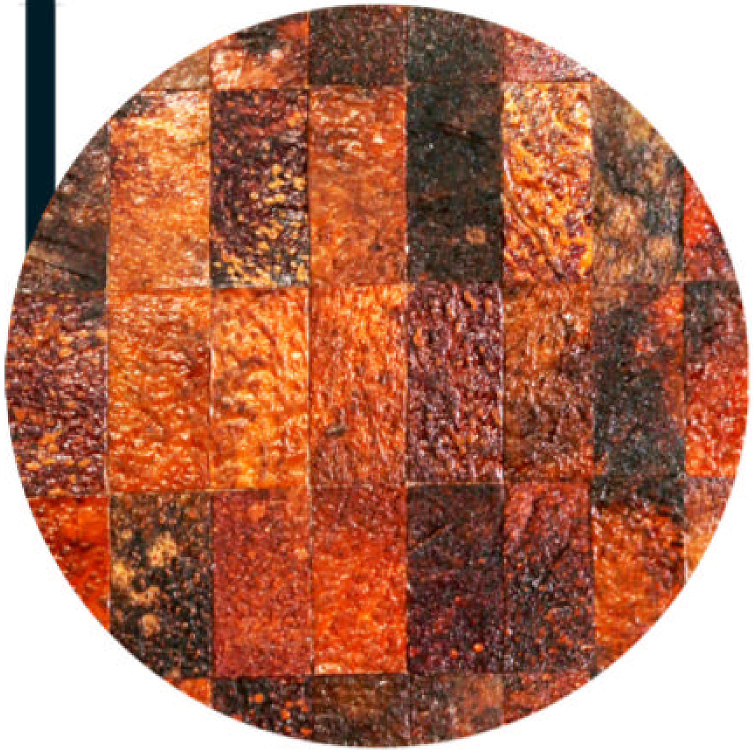
Arriving at **DumaTau,** a storied safari lodge in Botswana, you might very well hear animals before you see them. Perhaps it's the swish of a parade of elephants as they cross the Linyanti River, following the same ancient paths as their ancestors. Or maybe it's the crunch of a hippopotamus as it devours a patch of grass at the base of the camp's elevated decks. Come dusk, it will certainly be the choir of reed frogs, their chimes an auditory accompaniment to the starry skies. Those sounds all capture what makes a Wilderness safari the ultimate dream trip: an immediate connection to earth's most extraordinary ecosystems.

Today **Wilderness**—a pioneering travel group since 1983—is expanding its mission to safeguard these vulnerable habitats. Already, the brand protects some six million acres of land, with more than 60 safari camps in eight African nations. This year, it announced an initiative to double that conservation commitment by 2030, with eyes set on Tanzania and Rwanda and beyond the continent. (First up in its global expansion? South America.) Conservation and leisure, Wilderness believes, can go happily hand in hand.

Integral to those ambitions is a multifold sustainability strategy that blends smart design principles with meaningful economic impact. Camps are now built to minimally disturb the land and to be energy efficient, relying on solar power and salvaged materials to reduce carbon emissions and limit embodied energy. (Duma Tau, for instance, was recently rebuilt by design studio Luxury Frontiers using repurposed boardwalk planks.) Community partnership, too, forms a philosophical bedrock. In Botswana, for example, some 90 percent of goods and services come from local suppliers while an estimated 96 percent of staff hail from nearby villages, creating much-needed investment into the region. "The time has come for us to refine our strategy," says Vince Shacks, the brand's impact manager. "We exist to increase the world's wilderness together."

CHIP OFF THE OLD GUAC

Age-old craftsmanship meets would-be compost in a new body of work by **Fernando Laposse.** Responding to the deleterious ecological effect of avocado overfarming on the Mexican landscape, the Mexico City–based artisan and artist has been mining its materials potential—using pits to create dyes for tapestries and repurposing discarded skins in a bold new marquetry technique.



1. & 2. COURTESY OF WILDERNESS. TILES: FERNANDO LAPOSSE/FRIEDMAN BENDA.

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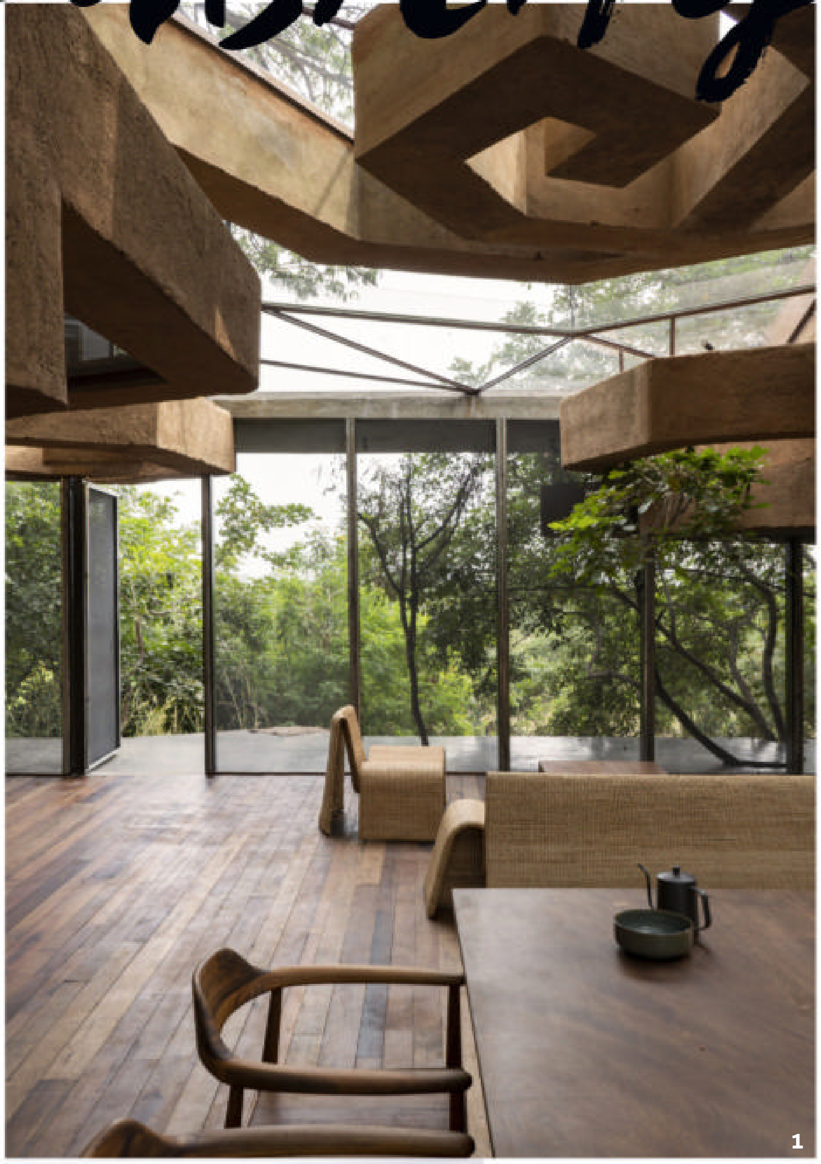
Wasted Opportunities

To the unimaginative eye, muck and refuse hardly seem like the building blocks of a 21st-century dream home. But for **Vinu Daniel,** founder of the pioneering architecture firm **Wallmakers,** everyday debris is a precious commodity. Since starting his Kerala, India–based firm in 2007, the rising star has undertaken bold material experiments in a series of residential and public projects, demonstrating how earth and trash can be repurposed as structural treasure.

Masonry rubble, excavated on-site, might reappear as alternating bands in eye-catching partitions. Discarded bottles, mixed with mud, become a low-cost, eco-friendly substitute for cement. And locally made bricks, laid in a rat trap bond, become fluid, thermally sensitive curves. "We believe that the beauty we strive to achieve is in the structure itself," the architect told *AD* India in 2021. Underpinning these explorations is the conviction—espoused by Mahatma Gandhi and reinforced in the work of trailblazing architect Laurie Baker—that the materials used to construct a home should all come from within a five-mile radius. It's a notion that feels all the more relevant today, as leading minds grapple with the insidious environmental toll of manufacturing and shipping.

Daniel's latest project, Chuzhi house in the state of Tamil Nadu, further blurs the line between the natural and the built environments. Erected on a rocky site, the two-bedroom residence (named after the Malaysian word for "whirlpool") hugs the terrain, deferring to the natural splendor by wrapping around tamarind trees and remaining below grade, out of sight. To form its sinuous structure of precast beams, Daniel and his team combined plastic from some 4,000 discarded bottles with the plot's own dirt.

Last year, this bold approach earned the firm the prestigious Royal Academy Dorfman Award. As one jury member, architect Farshid Moussavi, reflected on the win: "Wallmakers' work engages with issues raised by the climate emergency with a creative energy and urgency that will inspire architects to reconsider the impact of their work in relation to ecology and the consumer economy."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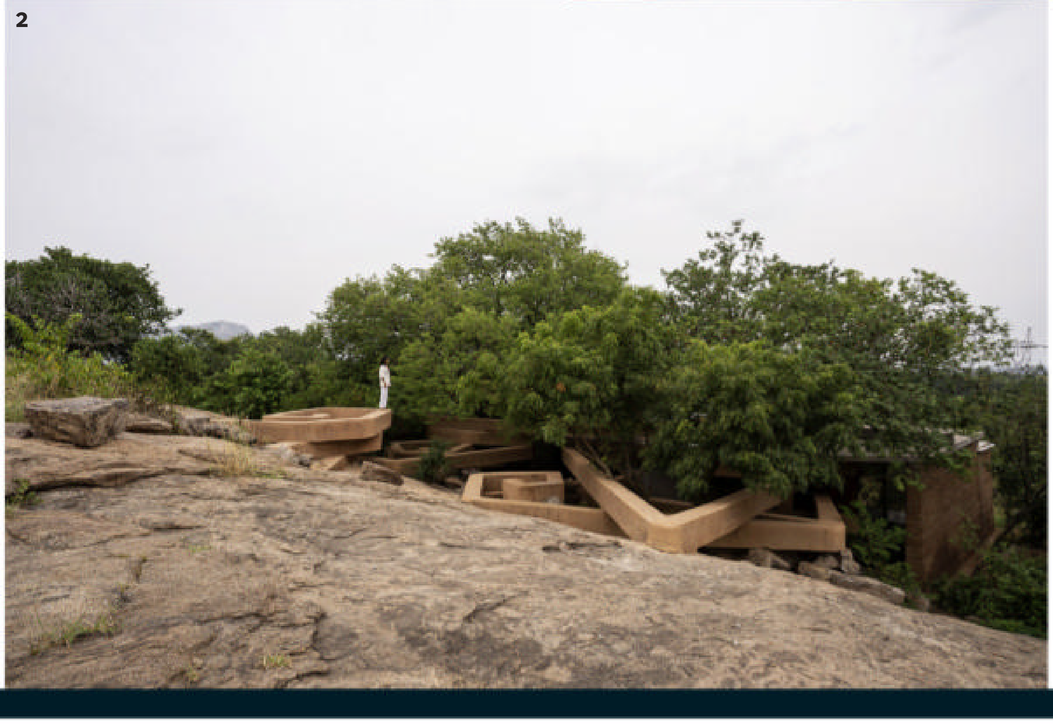
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1. WALLMAKERS DESIGNED CHUZHI HOUSE IN TAMIL NADU, INDIA, TO TREAD LIGHTLY ON THE SITE. **2.** BEAMS OF EARTH AND DEBRIS WRAP TAMARIND TREES.

EVERYDAY HEIRLOOMS

Buy less furniture is hardly the message you expect to hear from a furniture company. For 10 years, however, the Detroit-based brand **Floyd** has discouraged design lovers from replacing a bed or sofa they've outgrown, instead championing modular systems that evolve in step with life's changes. (Their new hit dresser, shown, can be expanded and reconfigured as needed.) "Furniture should change and adapt, but it should also be beautiful," says cofounder **Kyle Hoff.** "We make pieces you'll want to keep forever." *floydhome.com*

1. & 2. SYAM SREESYLAM. DRESSER: COURTESY OF FLOYD.

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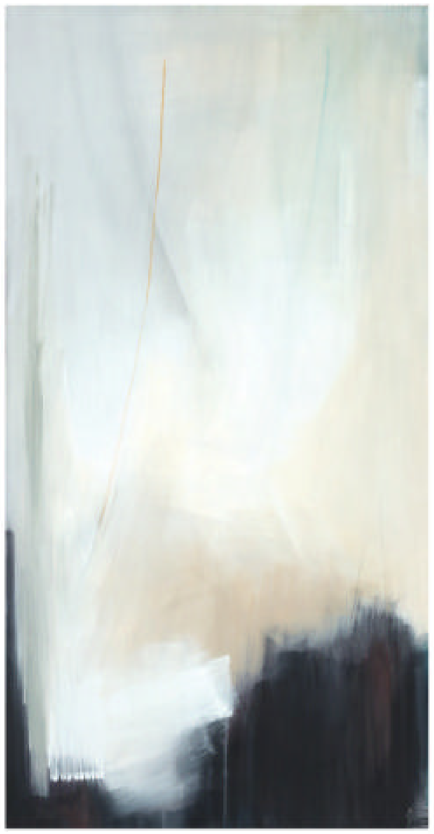

A Line With Dark Blue (2022)
74 x 38" Acrylic on canvas

AMY KIRCHNER

Inspired by abstract impressionist painters from the last decade, Amy Kirchner (American, 1963) lives and works in Indianapolis, Indiana. Her paintings are in important collections, including the Indiana State Museum. Her first solo museum exhibition opens this fall at the Art Museum of Greater Lafayette. Kirchner is among many talented emerging female artists championed by Long-Sharp Gallery.

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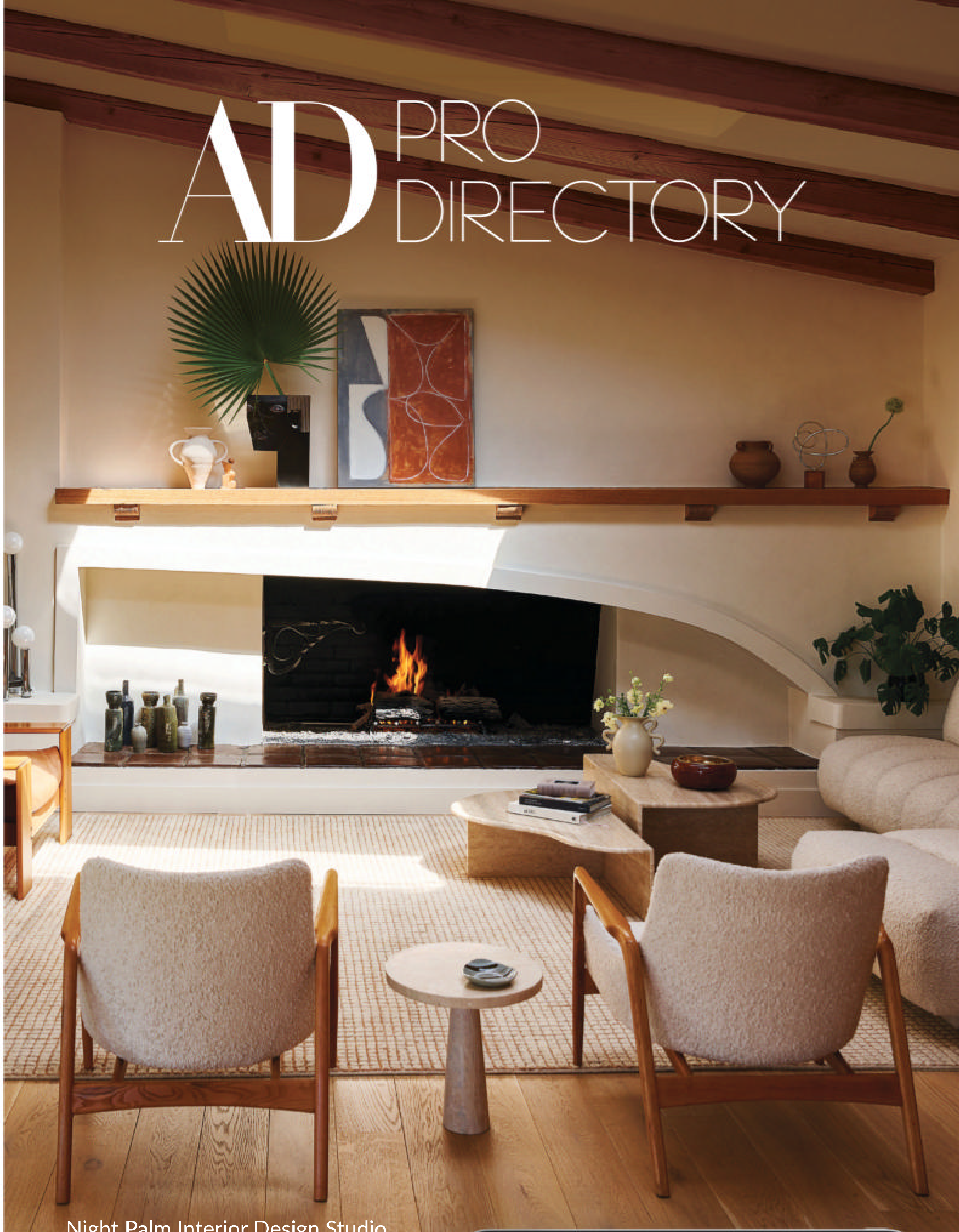

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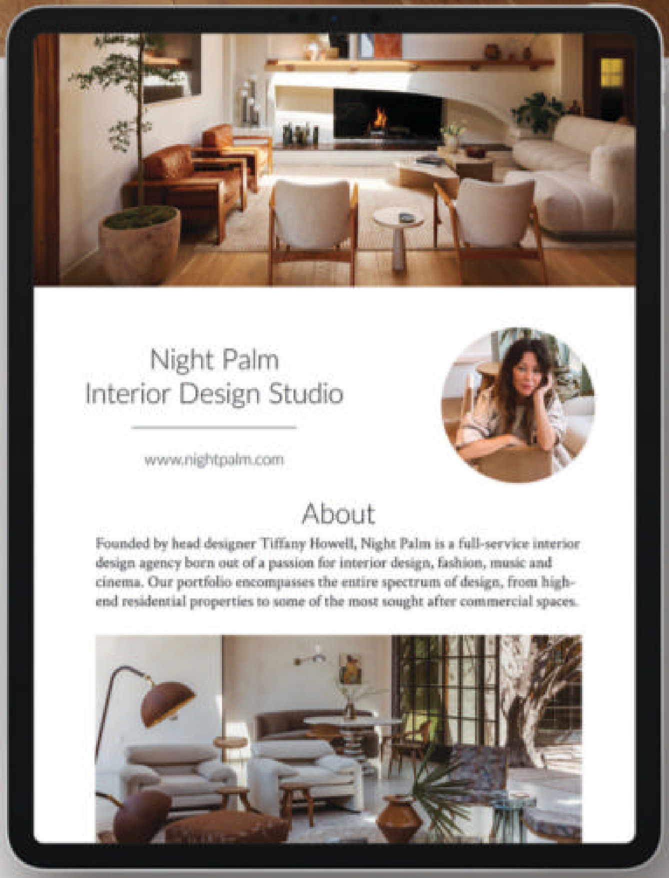

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About

Founded by head designer Tiffany Howell, Night Palm is a full-service interior design agency born out of a passion for interior design, fashion, music and cinema. Our portfolio encompasses the entire spectrum of design, from high-end residential properties to some of the most sought after commercial spaces.

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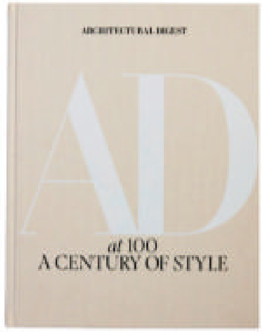
AD
at 100

FROM LEFT: ANTHONY COTSIFAS; JASON SCHMIDT; OBERTO GILI

A CENTURY OF STYLE

From editor-in-chief Amy Astley and *Architectural Digest*, *AD at 100* celebrates the most incredible homes of the past century, showcasing the work of top designers and offering rare looks inside the private worlds of artists, celebrities, and other fascinating personalities.



Featuring Barack and Michelle Obama, Frank Gehry, Truman Capote, David Hockney, Marc Jacobs, Jennifer Aniston, Diana Vreeland, India Mahdavi, Peter Marino, Kelly Wearstler, Oscar Niemeyer, Axel Vervoordt, Frank Lloyd Wright, Elsie de Wolfe, Jacques Grange, Rose Tarlow, John Lautner, Renzo Mongiardino, and many more.

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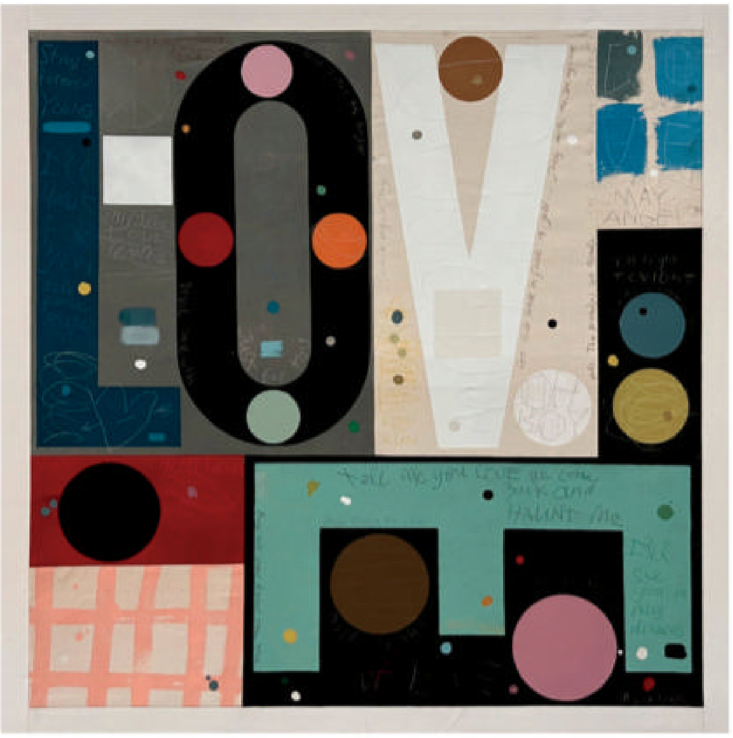
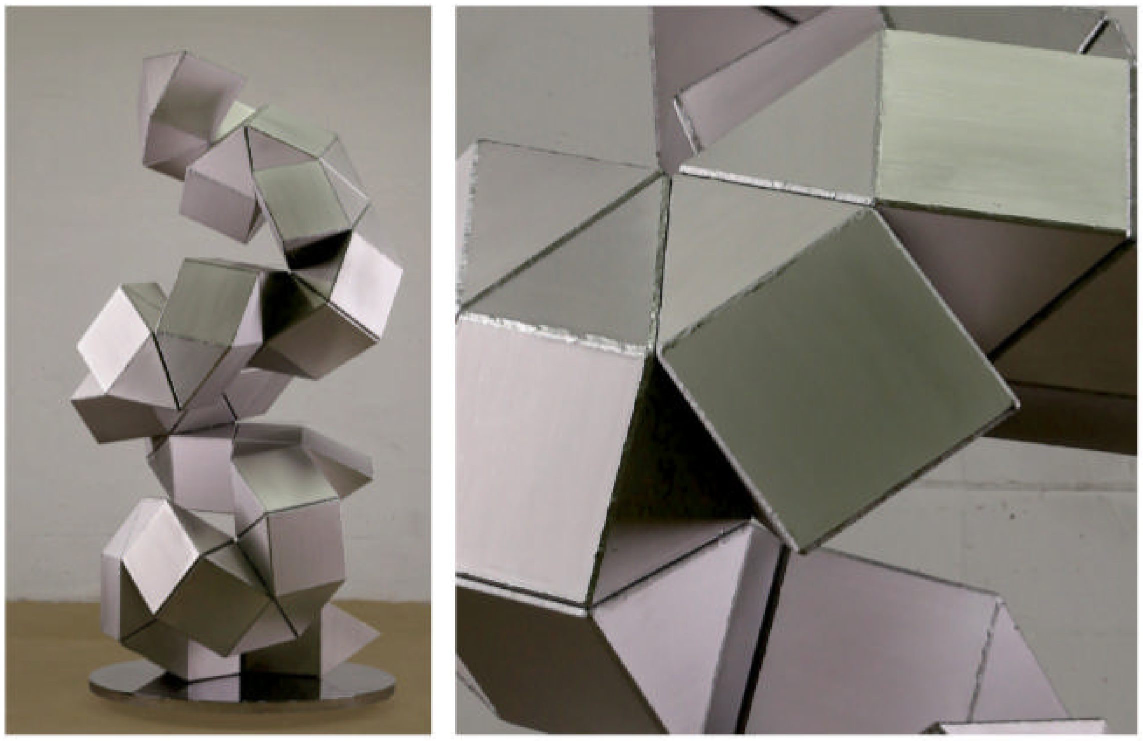
Patrick Hurst and David Spiller

at Long-Sharp Gallery



I'll Wait for You © David Spiller (2016); acrylic and pencil on stitched canvas panels; signed, titled, and dated on verso; 41.75 x 41.875 in (106 x 106 cm)



Pixel 3.1 SS © Patrick Hurst (2023); 316 stainless steel; from a unique series of 5 plus proofs; 73 x 37 x 35 in (185 x 92.5 x 87.5 cm)

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The above artists are represented in the United States by Long-Sharp Gallery.

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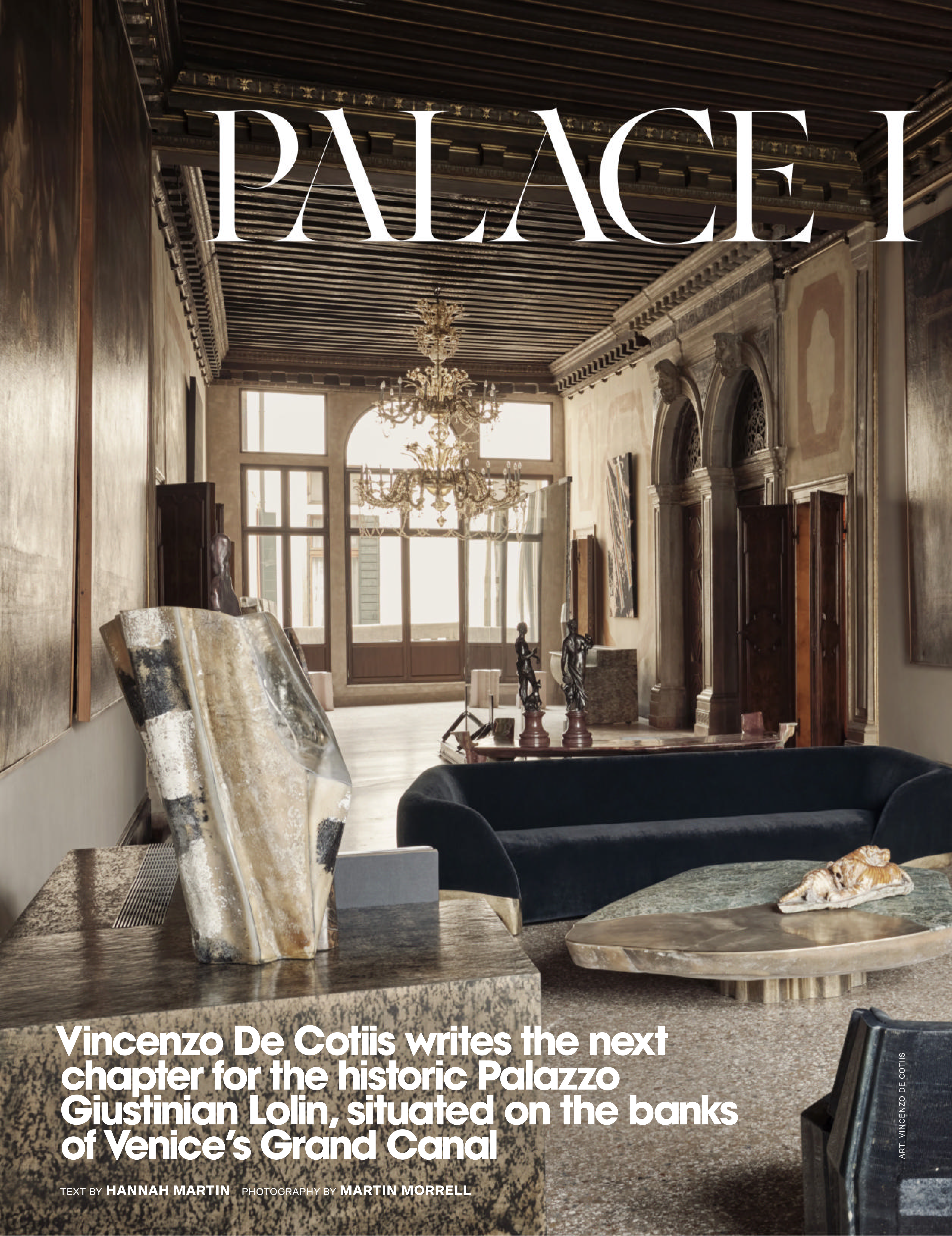


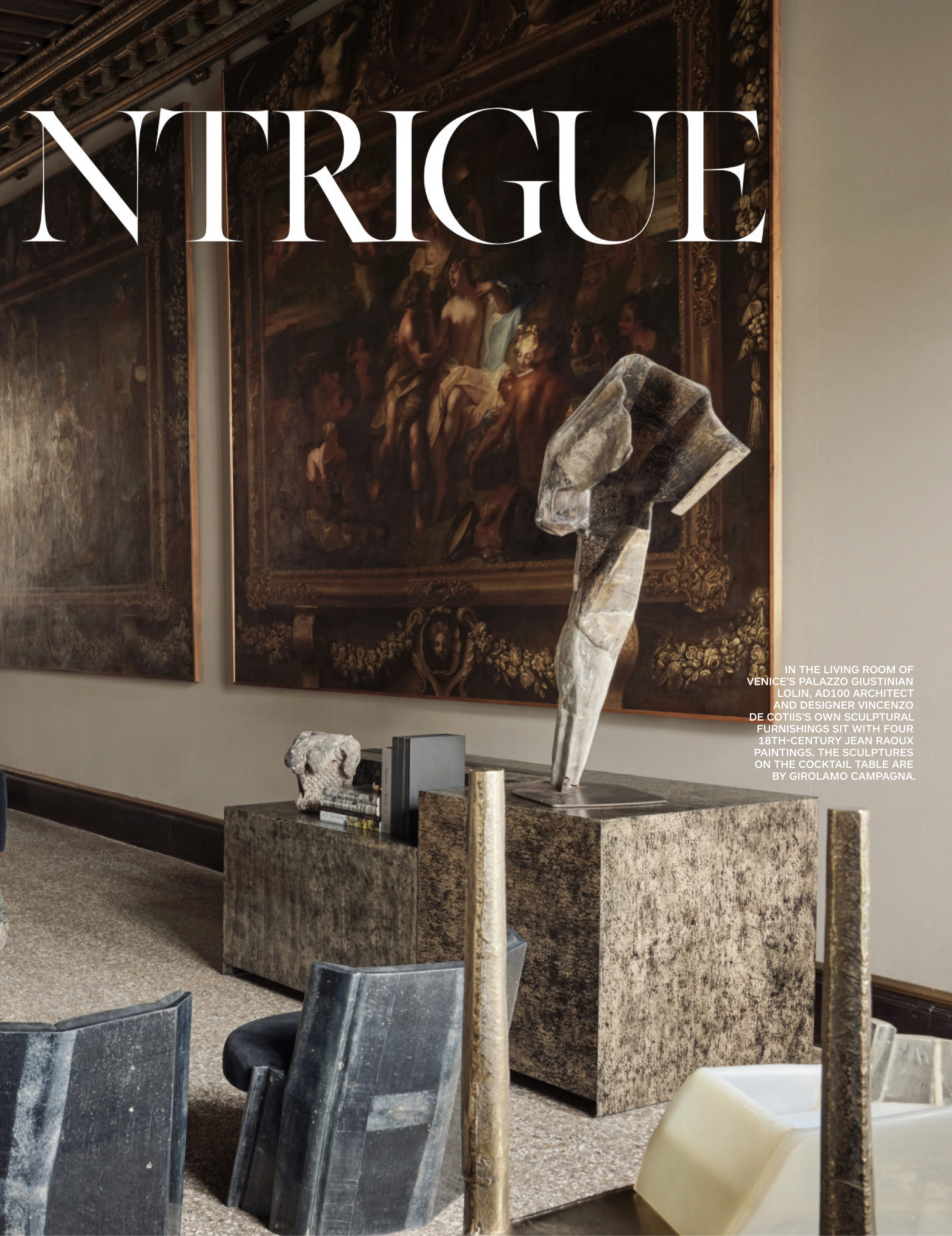
PALACE I

Vincenzo De Cotiis writes the next chapter for the historic Palazzo Giustinian Lolin, situated on the banks of Venice's Grand Canal

TEXT BY **HANNAH MARTIN** PHOTOGRAPHY BY **MARTIN MORRELL**

ART: VINCENZO DE COTIIS

NTRIGUE



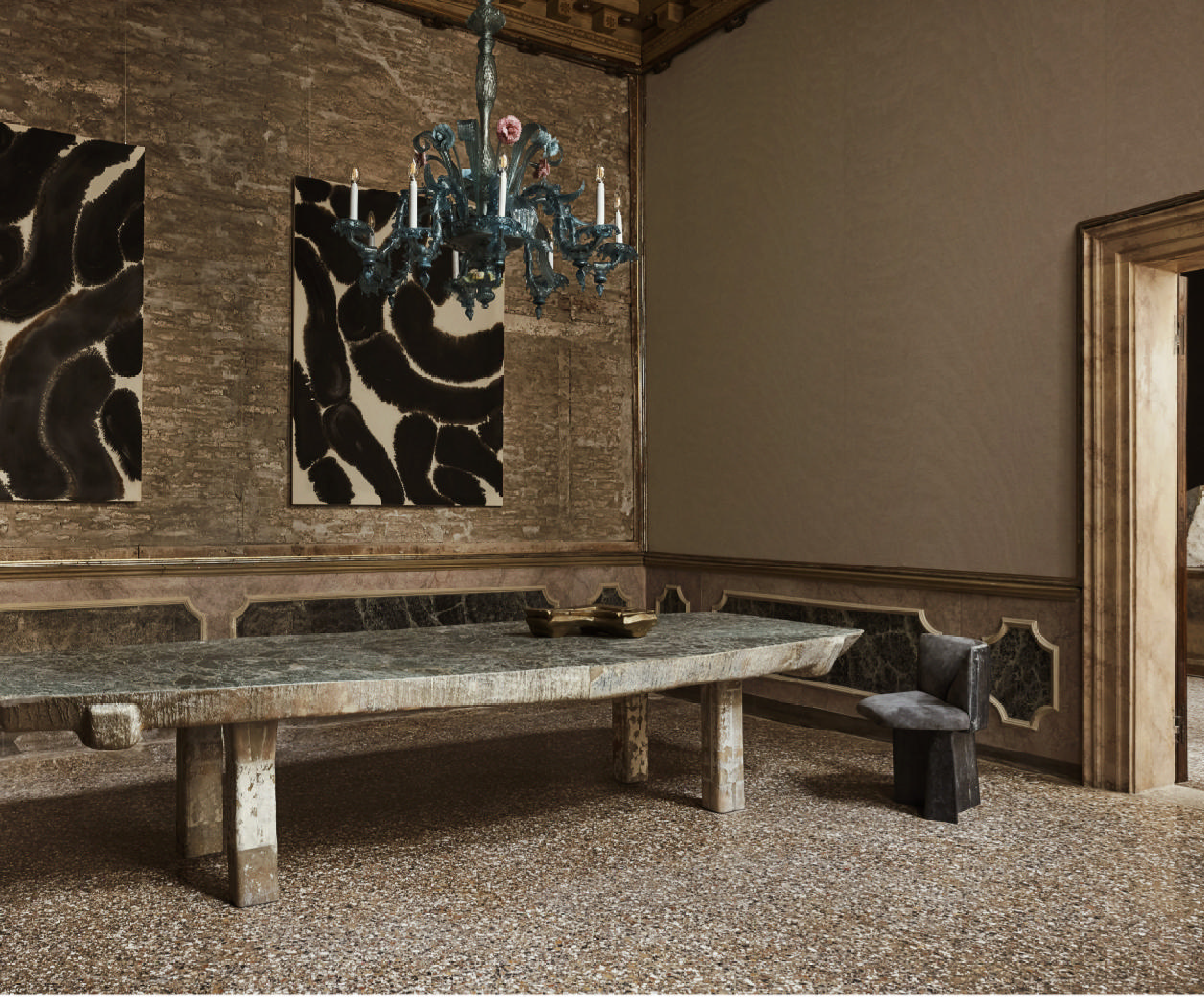
IN THE LIVING ROOM OF VENICE'S PALAZZO GIUSTINIAN LOLIN, AD100 ARCHITECT AND DESIGNER VINCENZO DE COTIIS'S OWN SCULPTURAL FURNISHINGS SIT WITH FOUR 18TH-CENTURY JEAN RAOUX PAINTINGS. THE SCULPTURES ON THE COCKTAIL TABLE ARE BY GIROLAMO CAMPAGNA.

We were inspired by Venice—the architecture, the history, the monumentality,” says AD100 designer Vincenzo De Cotiis over Zoom, swinging open the shutters of the Palazzo Giustinian Lolin, a Baroque-style palace in the city where he has recently taken up residence on the piano nobile. It’s a misty afternoon in February and a few small boats are traveling along the waterway that has facilitated trade, transit, and cultural exchange for centuries. “When you’re here, you understand what happened in the 15th century,” continues the designer’s wife, Claudia Rose De Cotiis. “How Venice became a world market.”

This palazzo watched it all unfold. Likely constructed around the 15th century by the Miani family, it was bought by the Lolins in the early 17th century. Following plans by the Venetian architect Baldassare Longhena, it was rebuilt around 1630, then willed to one of their relatives, Giovanni Giustinian. The design featured a striking, rather classical façade defined by three bands of pilasters (festooned curtains above the Corinthian columns lend a dash of baroque flair), but Longhena left some traces of the medieval structure intact, like narrow peaked windows and the original floor plan.

Since the 19th century, the building has seen a variety of residents, including the doctor Francesco Aglietti and the dancer Maria Taglioni. In the 20th century it became home to the European music foundation of Ugo and Olga Levi, which still resides on the second floor. Each inhabitant has left their mark on the property, resulting in a sort of architectural mille-feuille with many centuries-old details still present: dazzling Murano glass chandeliers; cyan-colored silk wall panels;

ART: JEAN DEGOTTEX © 2023 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS. © LATIFA ECHAKHCH/MENNOUR, PARIS.



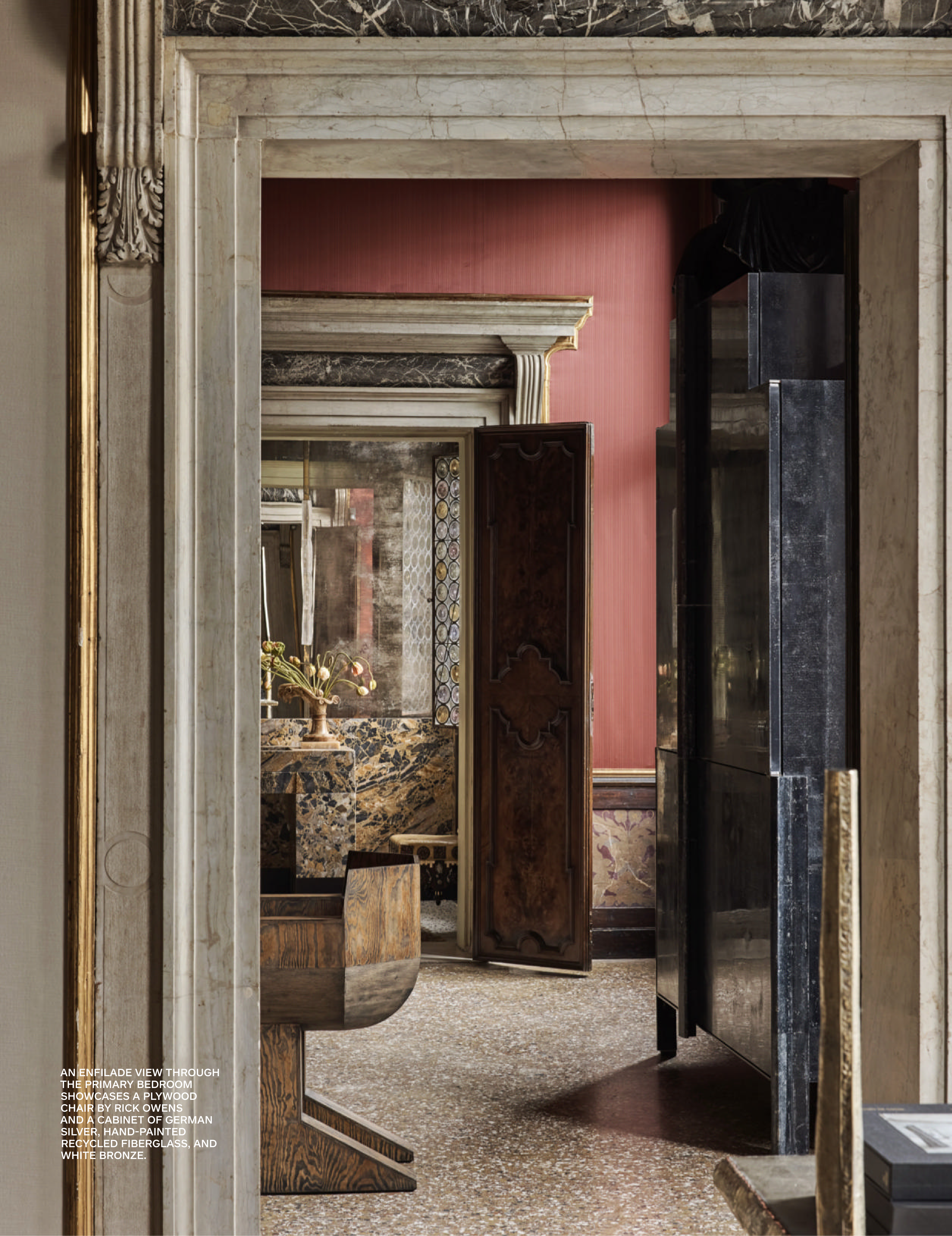
OPPOSITE VINCENZO AND CLAUDIA ROSE DE COTIIS WITH A FRAGMENT OF A ROMAN SCULPTURE AND AN ARTWORK BY JEAN DEGOTTEX. **ABOVE** THE MONUMENTAL DINING TABLE IS HEWN FROM RECYCLED FIBERGLASS AND GREEN MALACHITE CHALLANT MARBLE. THE PAINTINGS ARE BY LATIFA ECHAKHCH, AND THE MURANO GLASS CHANDELIER IS ORIGINAL TO THE PALAZZO.

and, unforgettably, four paintings by Jean Raoux, part of the palazzo's inventory in 1766 and reacquired by the Ugo and Olga Levi Foundation in 1977.

WHEN VINCENZO AND CLAUDIA ROSE laid eyes on the place in 2019, the designer recalls, "it was love at first sight, for very uncomplicated reasons: It's a typical Venetian palazzo, located on the banks of the Grand Canal, which casts these enchanting reflections of light onto the walls of the house, creating an immediate connection to the lifeblood of the city."

Vincenzo thrilled at the prospect of adding the next layer to the property and he worked to sensitively restore the primary floor, bringing the building's illustrious past into conversation with the Venice of the present—a buzzing hub of contemporary art, fashion, and culture. "I'm looking two ways, into the past and into the future," muses the designer, who, carrying out that ethos, placed a glass-and-steel triptych by artist Anne Imhof so that it slices through the living room of the palazzo. The mirrored work—one of many in the project—reflects its baroque surroundings: the massive chandelier dripping with golden chains and Murano glass, the plastered walls with remnants of 19th-century marmorino decorations, the carved burl-walnut doors. Mixed in are Vincenzo's sculptural designs, which create an avant-garde sitting area—a cocktail table hewn from cast brass, recycled fiberglass, and malachite; a sofa wrapped in luxe mohair velvet.

Vincenzo's renovations were mostly surface level—discreetly hiding away heating and electrical systems with polished silver-plated balustrades; tucking track lighting in the decorated timber beams of the ceiling; removing the remnants of an ugly '80s reno. "We wanted to allow the purity of the original space to breathe," explains Vincenzo, who



AN ENFILADE VIEW THROUGH THE PRIMARY BEDROOM SHOWCASES A PLYWOOD CHAIR BY RICK OWENS AND A CABINET OF GERMAN SILVER, HAND-PAINTED RECYCLED FIBERGLASS, AND WHITE BRONZE.

“I’m looking two ways, into the past and into the future,” says *Vincenzo De Cotiis.*

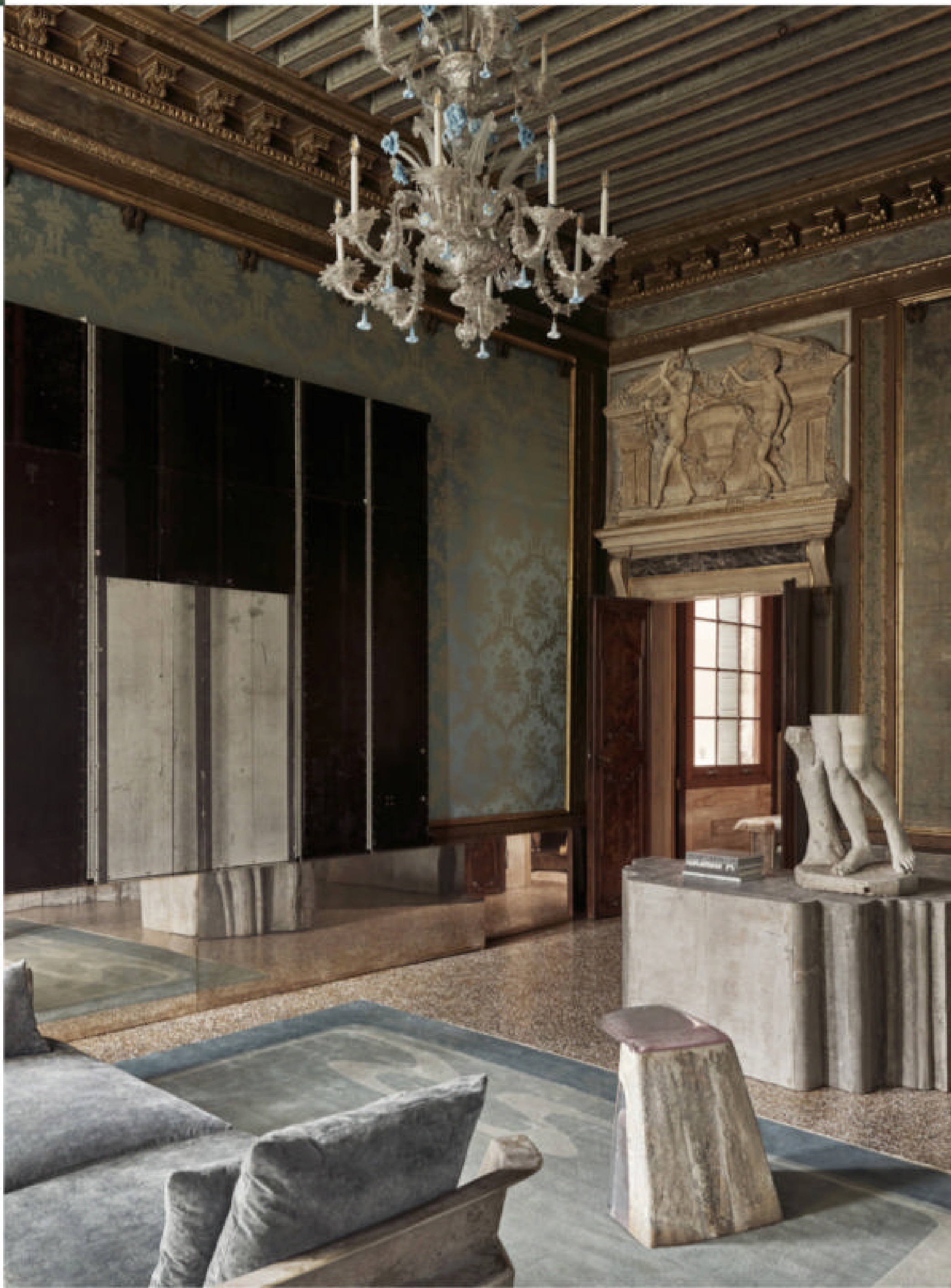
LEFT THE PALAZZO FAÇADE, OVERLOOKING THE GRAND CANAL, WAS DESIGNED BY BALDASSARE LONGHENA AROUND 1630. **BELOW** WRAPPED IN ORIGINAL SILK BROCADE, THE STUDY CONTAINS FIBERGLASS AND MURANO GLASS FURNISHINGS BY DE COTIIS AND AN ARTWORK BY MICHAIL PIRGELIS.

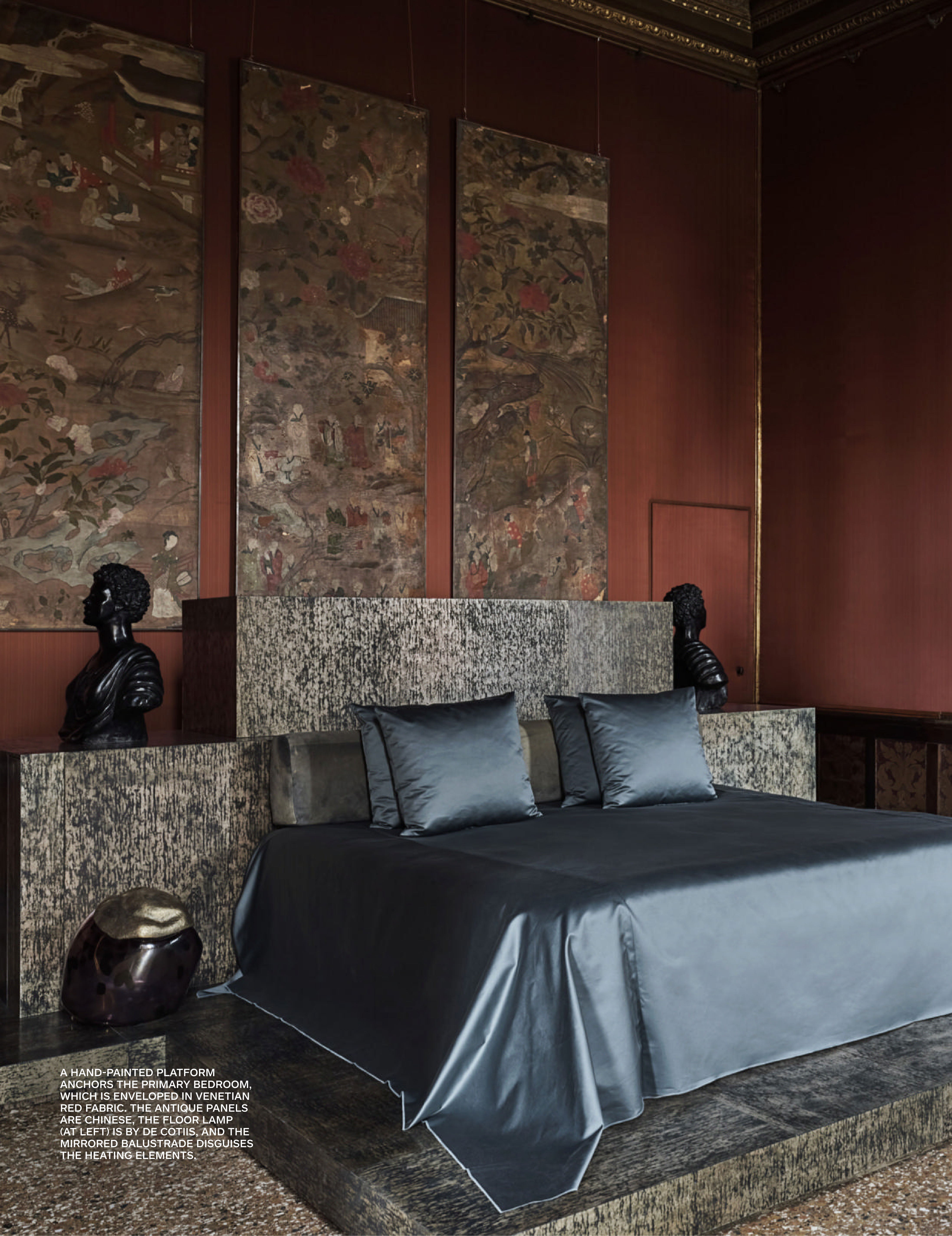
focused on enhancing what was already there. Silk tapestries were restored, original terrazzo floors revealed, the vermilion wall panels refurbished. “These are Venetian colors,” Vincenzo says of the palette, a departure from his usual grisaille. The blues throughout—drawn from the original silk wall covering—reflect the lagoon outside the windows; the red is the same color as a neighboring palazzo.

IN EVERY INSTANCE, Vincenzo imagined contemporary objects that might fit, narratively, into the Venetian context. Take the hulking cabinet in the primary bedroom, for example, made from German silver, hand-painted fiberglass, and white bronze. Its ziggurat form is a nod to a traditional Venetian typology that, in the 16th century, might have held dishes. Now it contains books and other personal items.

Much like the patrician Venetians of yore, Vincenzo brought in the finest materials from around the world (all by boat via canal!)—yellow marble from Siena for a bath; a 12-foot-long slab of green Malachite Challant for the dining table. But in typical De Cotiis fashion, the opulence of marble, precious metals, and Murano glass is contrasted with the intriguing patina of less-traditional materials. Hand-painted recycled fiberglass, which almost looks like precious stone, appears in many of his furnishings; a brutalist bed platform, set atop original terrazzo floors, is hand-painted to resemble weathered concrete.

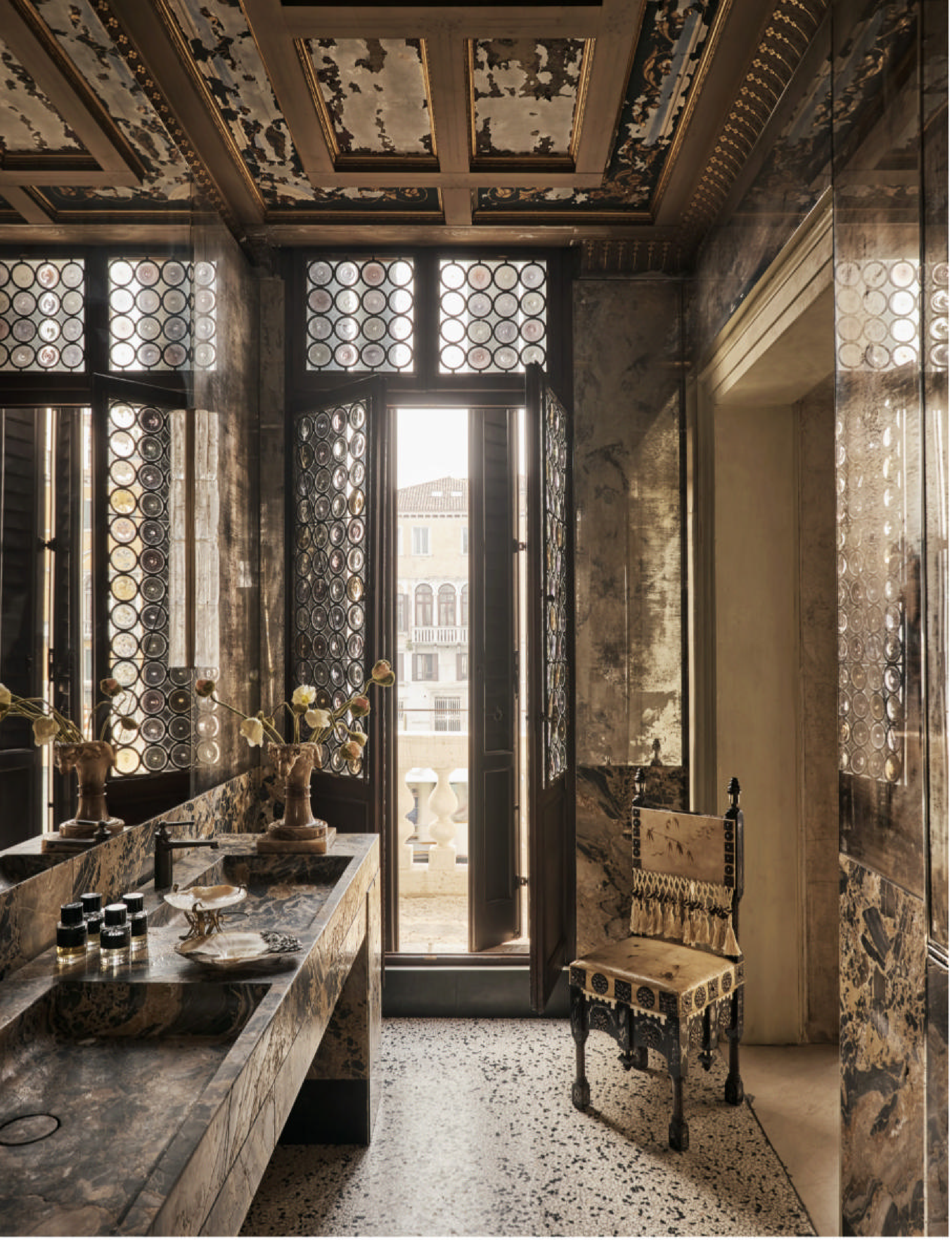
ART: © MICHAIL PIRGELIS/SPRÜTH MAGERS





A HAND-PAINTED PLATFORM ANCHORS THE PRIMARY BEDROOM, WHICH IS ENVELOPED IN VENETIAN RED FABRIC. THE ANTIQUE PANELS ARE CHINESE, THE FLOOR LAMP (AT LEFT) IS BY DE COTIIS, AND THE MIRRORED BALUSTRADE DISGUISES THE HEATING ELEMENTS.

“There has to be a communication between art and life that happens within a house.”

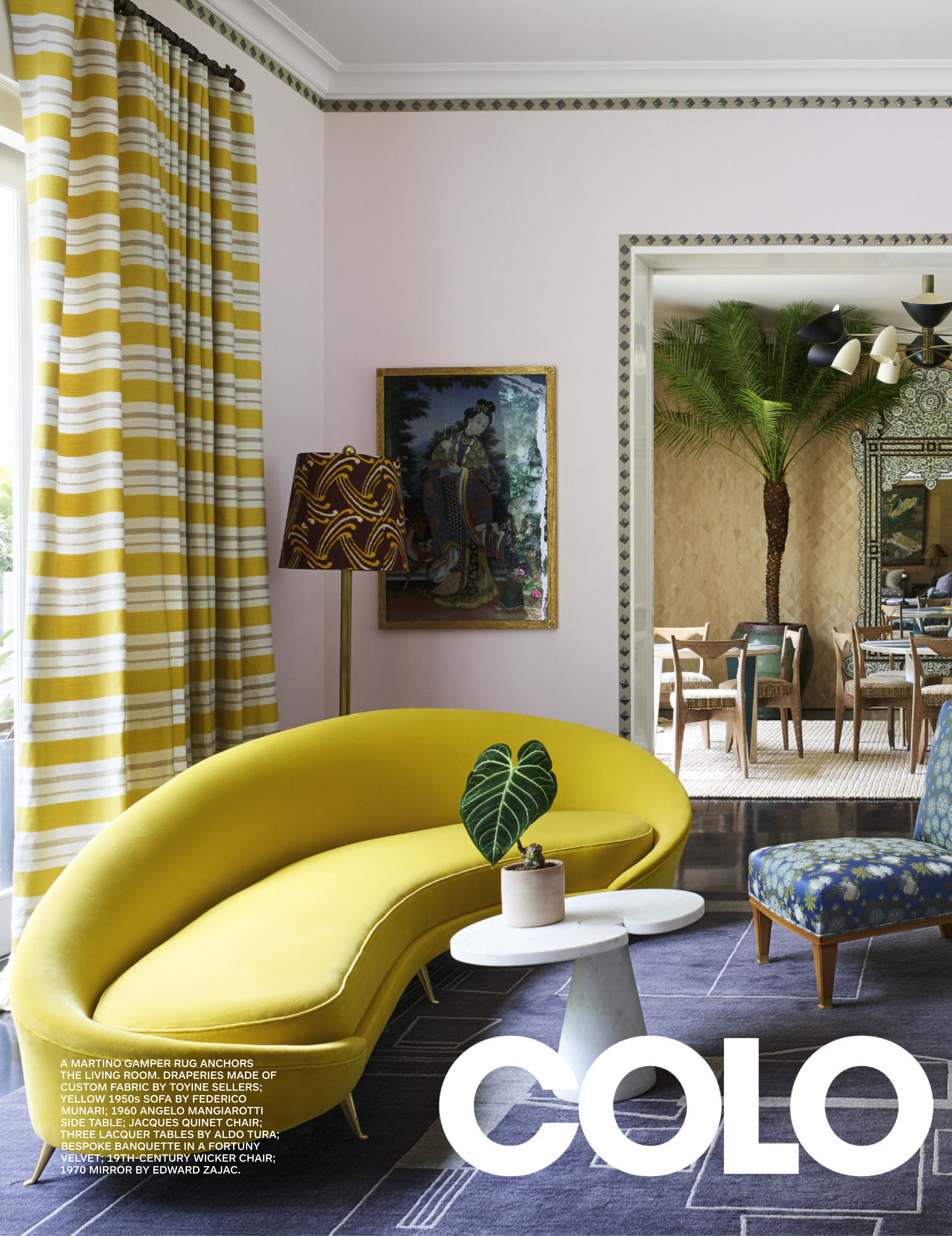


LEFT THE BRECCIA BAIXA MARBLE WAS CHOSEN FOR ITS RESEMBLANCE TO THE PALAZZO'S ORIGINAL CEILING, SHOWN IN THIS BATH; CIRCA 1895 CARLO BUGATTI CHAIR. **OPPOSITE** THE MIRROR IN ANOTHER SUMPTUOUS, MARBLE-CLAD BATH IS MADE OF HAND-PAINTED RECYCLED FIBERGLASS, GERMAN SILVER, AND GLASS. THE VASE, ALSO A DE COTIIS DESIGN, IS MURANO GLASS.

THESE MATERIAL CONVERSATIONS extend to the artworks. A colossal titanium-and-aluminum piece by Michail Pirgelis and textural paintings by Sterling Ruby and Jean Degottex stand in stark, minimalist contrast to the decorative flourish of the interiors. Meanwhile, sculptures like Simone Fattal's gestural *Yellow Warrior,* a vaguely anthropomorphic fiberglass piece by Vincenzo, and a pair of statues by Girolamo Campagna seem to speak to the fleshy figures in Jean Raoux's paintings.

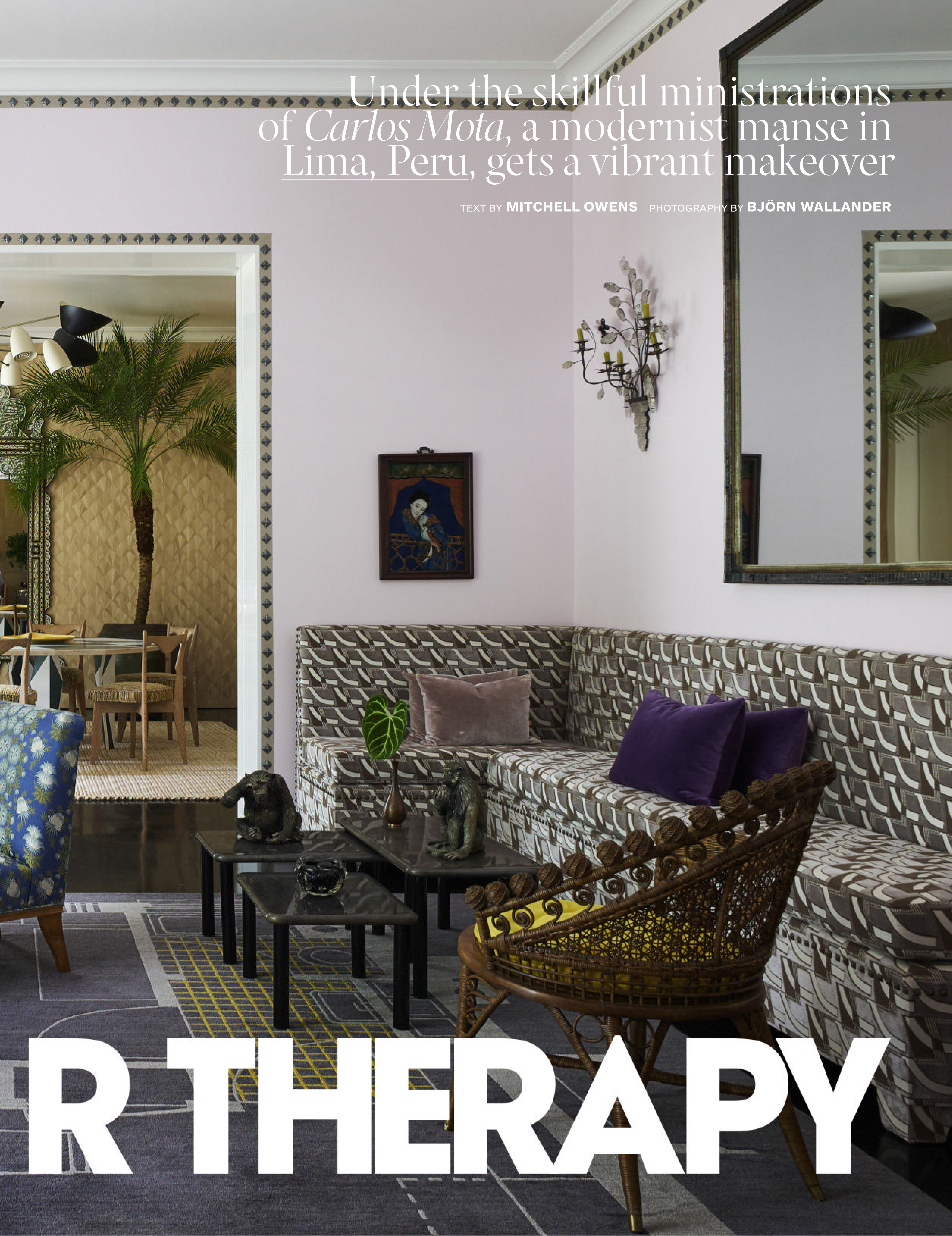
"There has to be a communication between art and life that happens within a house," says Vincenzo, whose excavation of this property and others has long influenced his sculpture practice. His latest body of work focuses on arches—timeworn symbols of innovation—and will be unveiled this fall at Carpenters Workshop Gallery's new Ladbroke Hall flagship in London, where he has also designed a restaurant and a boardroom. "The boundaries between historic categorizations, art, design, furniture, painting, all begin to blur with proximity to each other."

At the time of our call, furniture and art installed, Vincenzo and Claudia Rose were just beginning to stir it all in with their life. "We need to spend time here," Claudia Rose observes. "To invite people for cocktails, to open the windows, and to have a drink on the Grand Canal—to live in the Venetian style." AD



A MARTINO GAMPER RUG ANCHORS THE LIVING ROOM. DRAPERIES MADE OF CUSTOM FABRIC BY TOYINE SELLERS; YELLOW 1950s SOFA BY FEDERICO MUNARI; 1960 ANGELO MANGIAROTTI SIDE TABLE; JACQUES QUINET CHAIR; THREE LACQUER TABLES BY ALDO TURA; BESPOKE BANQUETTE IN A FORTUNY VELVET; 19TH-CENTURY WICKER CHAIR; 1970 MIRROR BY EDWARD ZAJAC.

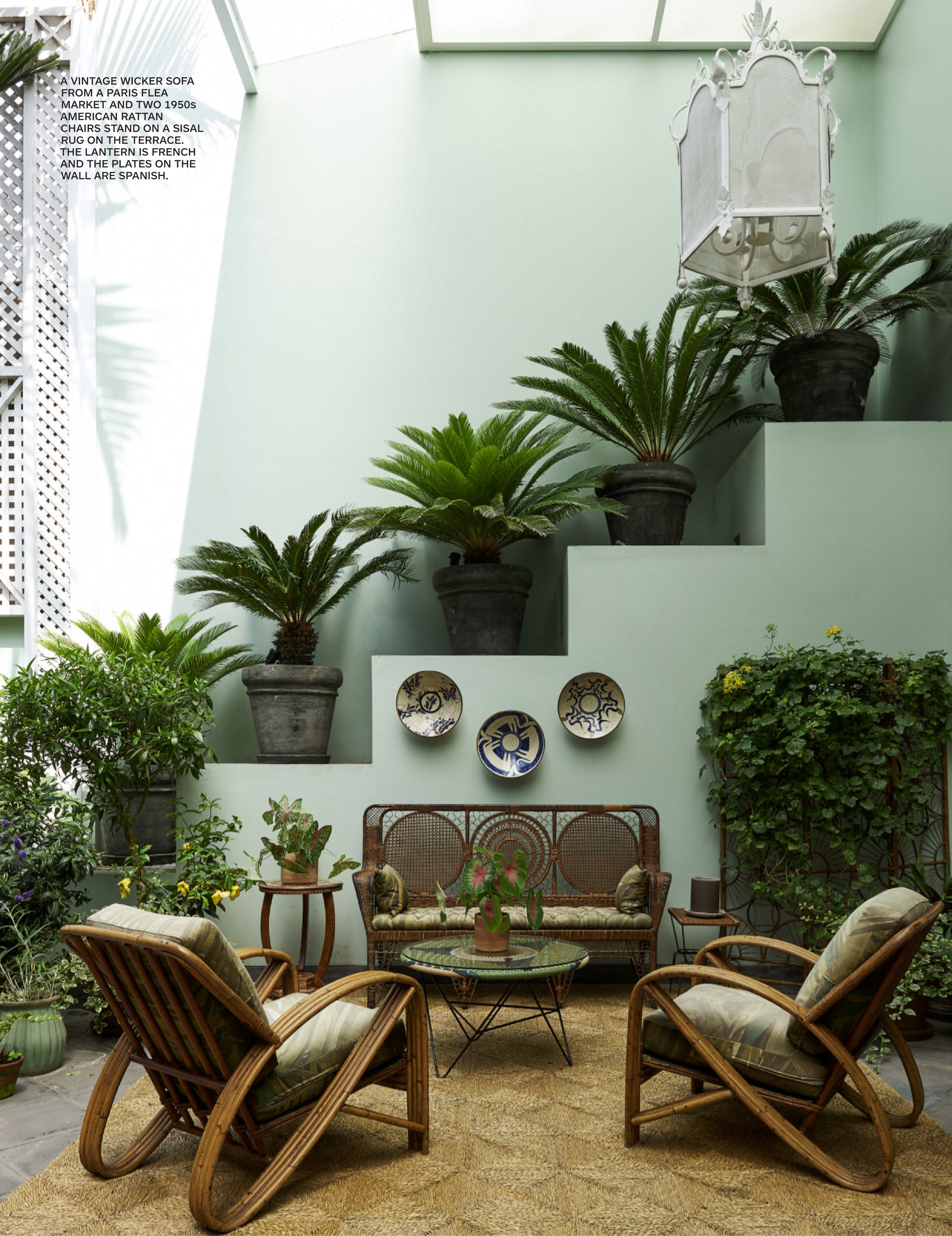
COLO



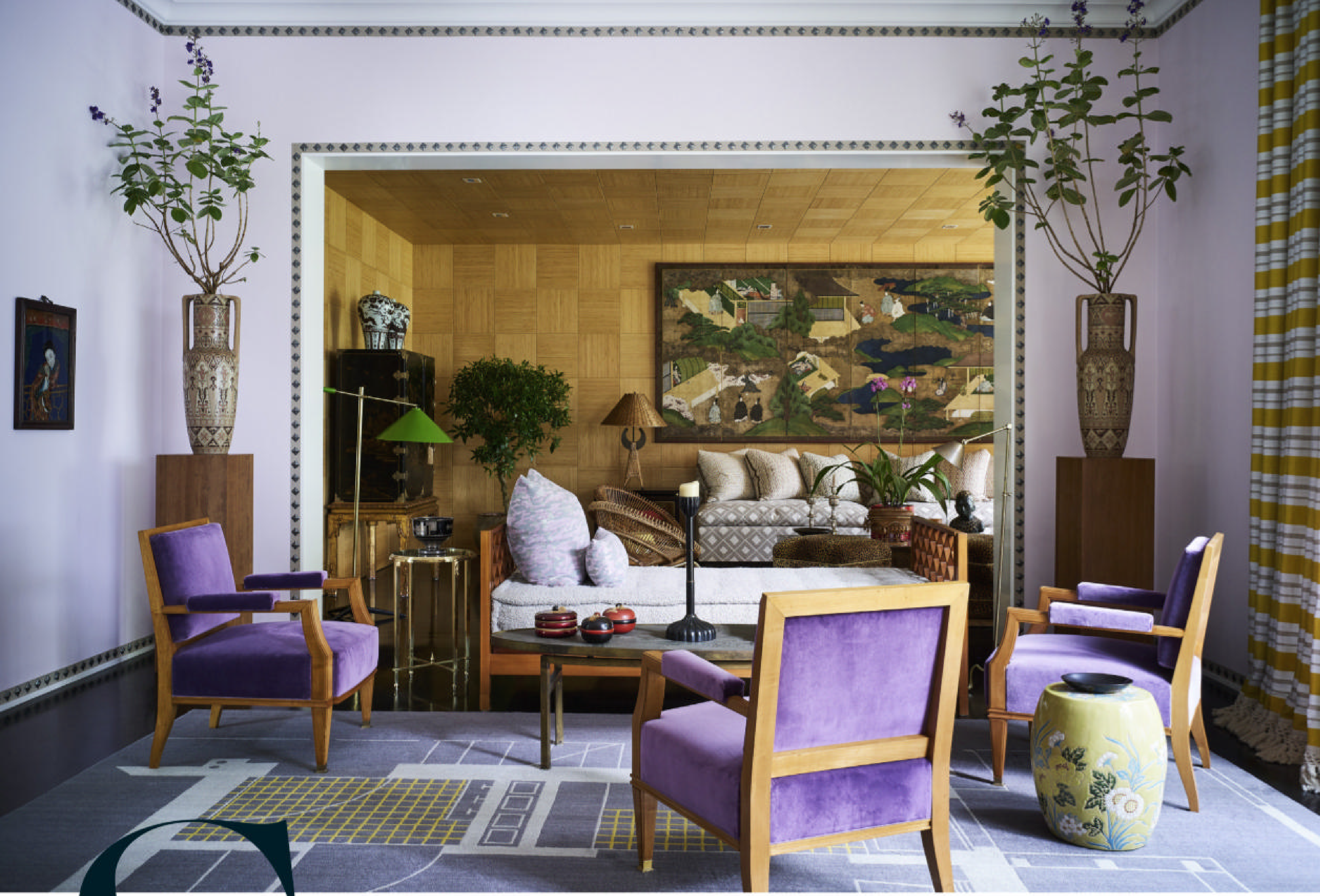
R THERAPY

Under the skillful ministrations of *Carlos Mota*, a modernist manse in Lima, Peru, gets a vibrant makeover

TEXT BY **MITCHELL OWENS** PHOTOGRAPHY BY **BJÖRN WALLANDER**



A VINTAGE WICKER SOFA FROM A PARIS FLEA MARKET AND TWO 1950s AMERICAN RATTAN CHAIRS STAND ON A SISAL RUG ON THE TERRACE. THE LANTERN IS FRENCH AND THE PLATES ON THE WALL ARE SPANISH.

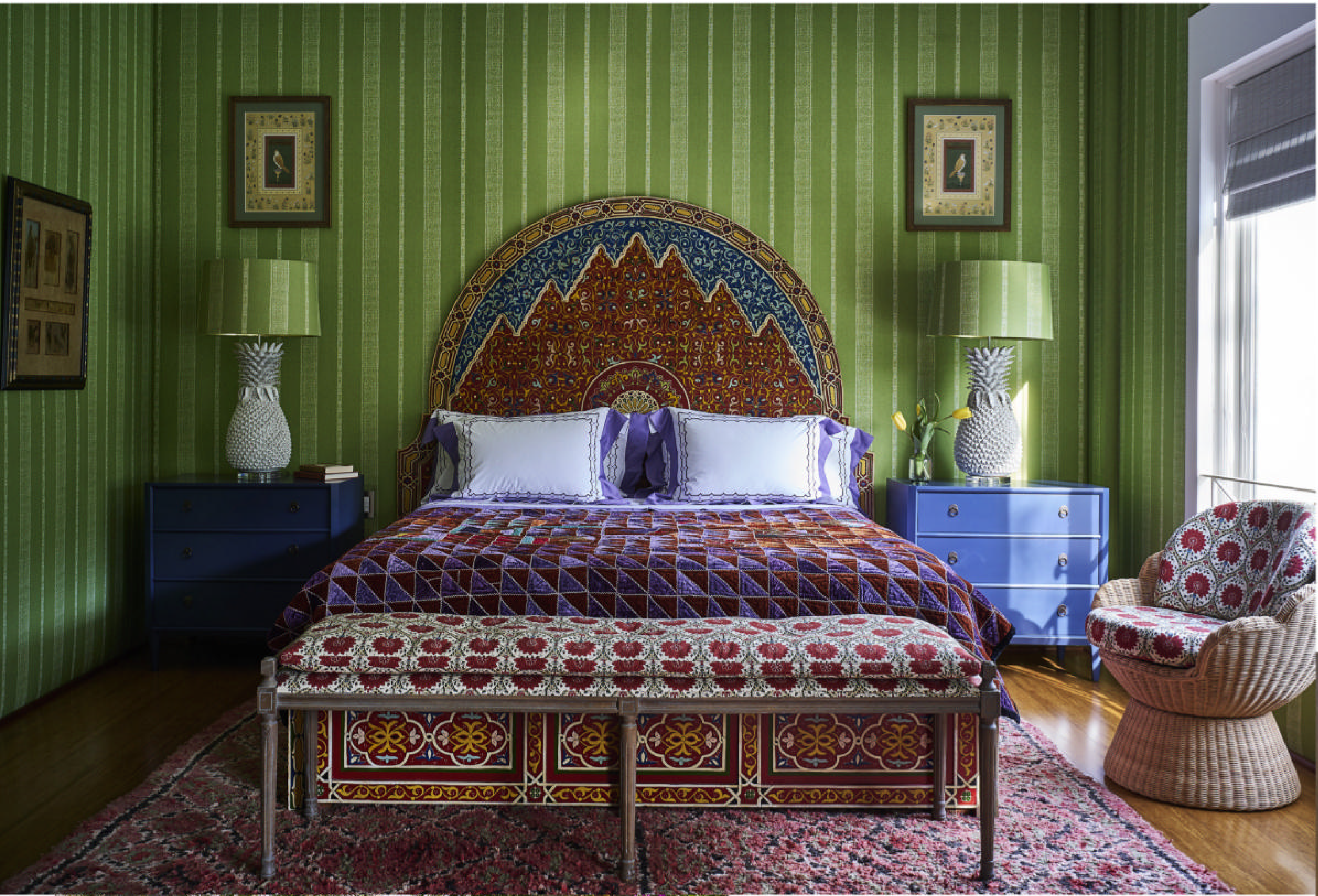


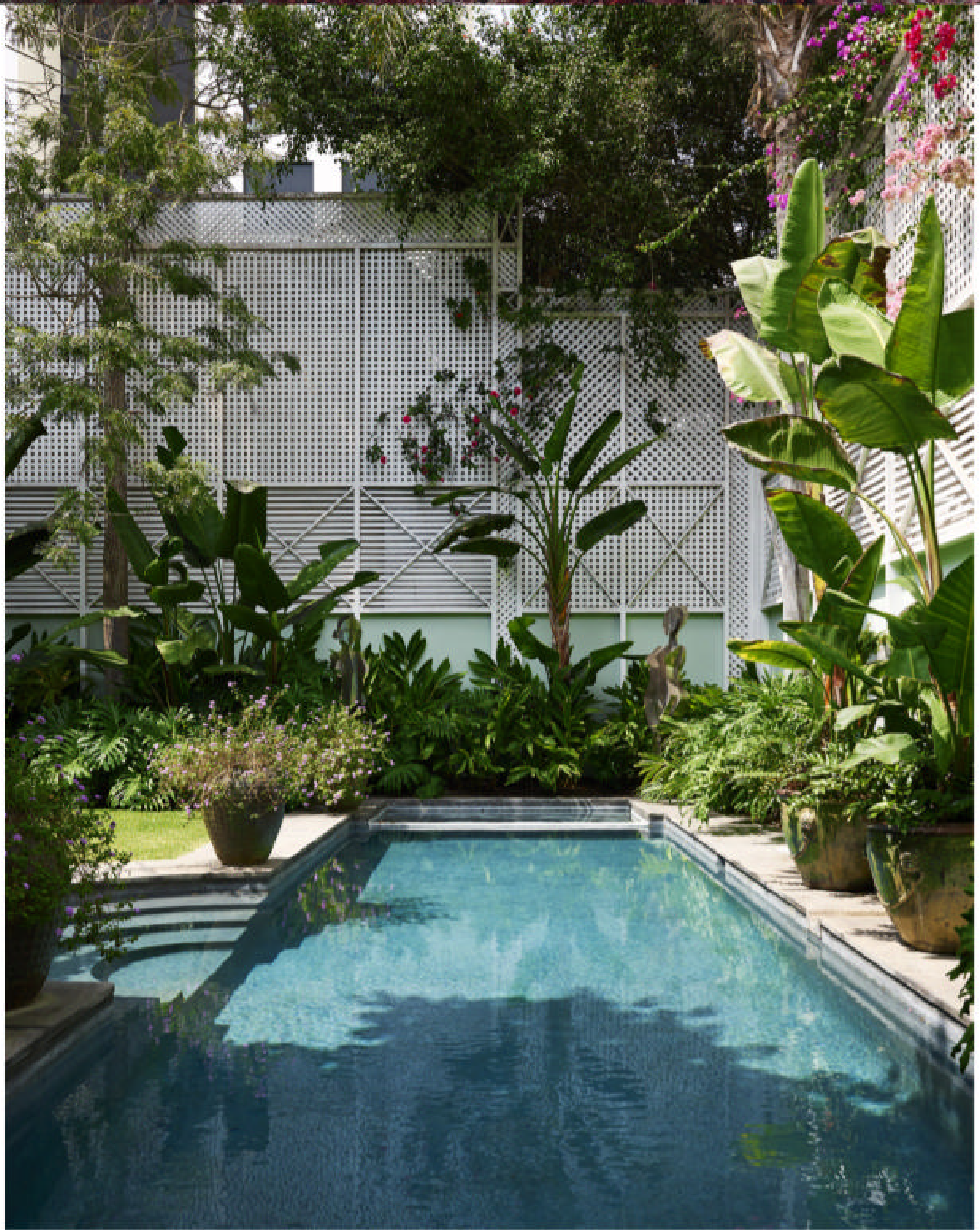
A PAIR OF LARGE-SCALE MIDCENTURY FRENCH CERAMIC URNS PRESIDE OVER ONE END OF THE MAIN LIVING ROOM. VINTAGE JACQUES QUINET CHAIRS; 1960 JOAQUIM TENREIRO DAYBED.

Safe decorating is an international issue, it seems: gray and beige upholstery, a signal lack of patterns to delight the eye, and walls painted 50 shades of white. Even Lima, the capital of Peru, is not immune. "Lots of white, very light, modern, that kind of thing" is how Bettina Iolas, a Lima native, describes the aesthetic status quo. She subscribed to it as well for many years, before embracing chromatic change. "One day, I was going around my house, and all I saw was gray and beige," she recalls. "And I decided I needed more color in my life." Which explains why she flew to New York City one day and had lunch with a friend, the decorator, stylist, and writer Carlos Mota, whose most recent book, *G: Forever Green* (Vendome), tells you all you need to know about his taste. Green is one of his favorite colors, along with purple and pink. (But fans of his style know that he also loves yellow, blue, red, orange, and much more, as long as the tones are clear and the values are vivid.)

Iolas wanted to refresh her longtime digs, and though she was a bit fearful of taking that step, she was swept up by Mota's enthusiasm. Soon, they were examining the property and pondering how to make it sing. Constructed decades ago by Theodor Cron ("a really amazing architect," Iolas says), a Swiss-Peruvian modernist and an admirer of the buildings of Le Corbusier, the structure, centered around a courtyard, was originally low, lean, and rectilinear. But by the time Iolas and her former husband took up residence as newlyweds in 1990, a previous owner had tacked on an unfortunate second floor. "It kind of ruined the house," Iolas recalls. Mario Lara, another well-known Peruvian architect, was called in to come up with a solution, and he replaced the offending upper level with a more complementary one that would accommodate a growing family; he also added an inviting pool off the ground-floor terrace. The interiors emphasized the modernity, too, meaning a largely no-color palette and a decor that deferred to the architecture but never really took flight. "I changed my dining room four times," Iolas admits.

With Mota as Pied Piper, Iolas's surroundings began to bloom. "Freedom, happiness, and sunlight—that's what she needed," the designer says, noting that, initially, his brief was merely to warm up the sterile professional-quality kitchen. Swiftly, the project expanded to include a hallway, and ultimately the entire house was placed at Mota's disposal. "Once we combined three rooms to become a huge living room, what was a small project became a big one," the designer says.



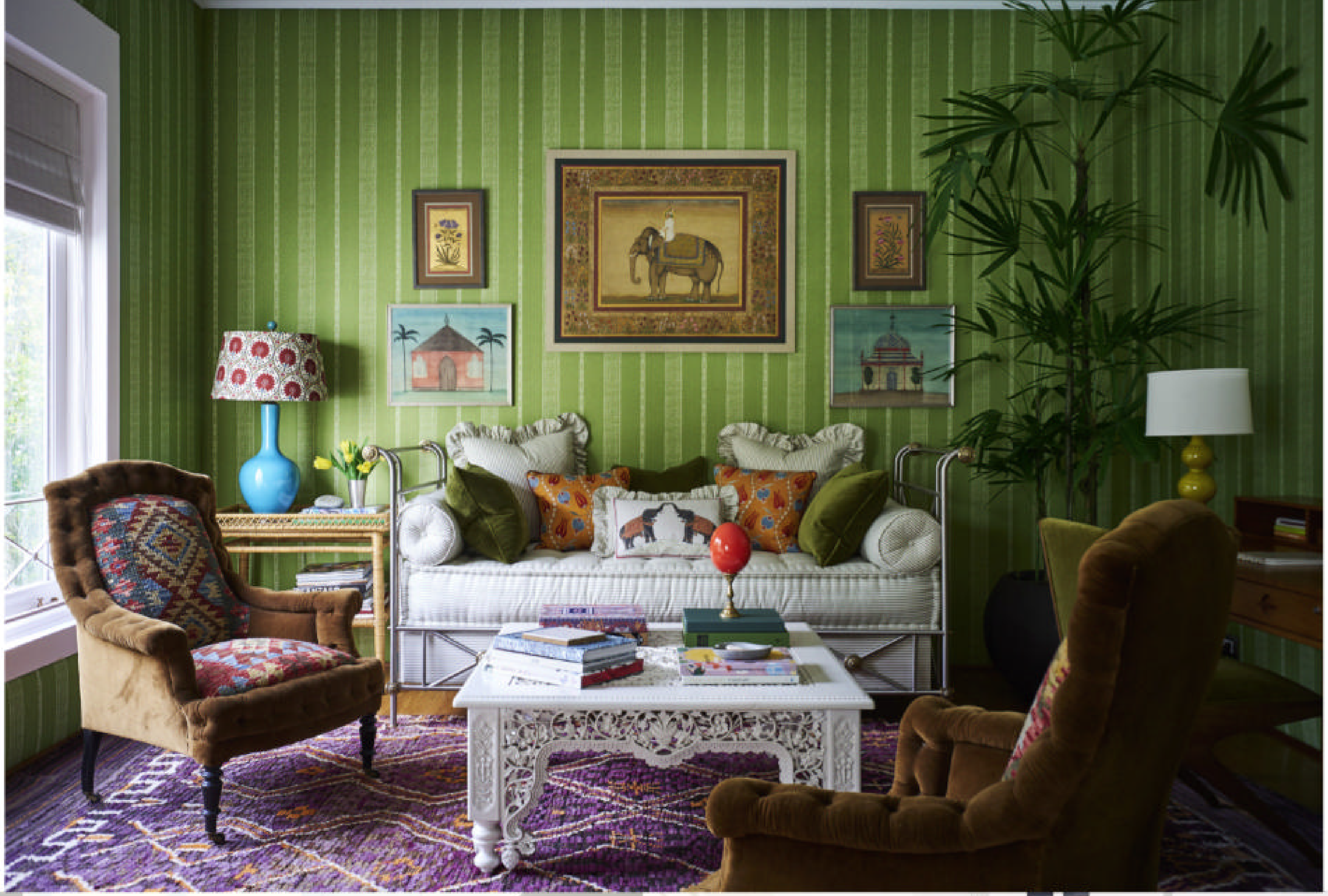


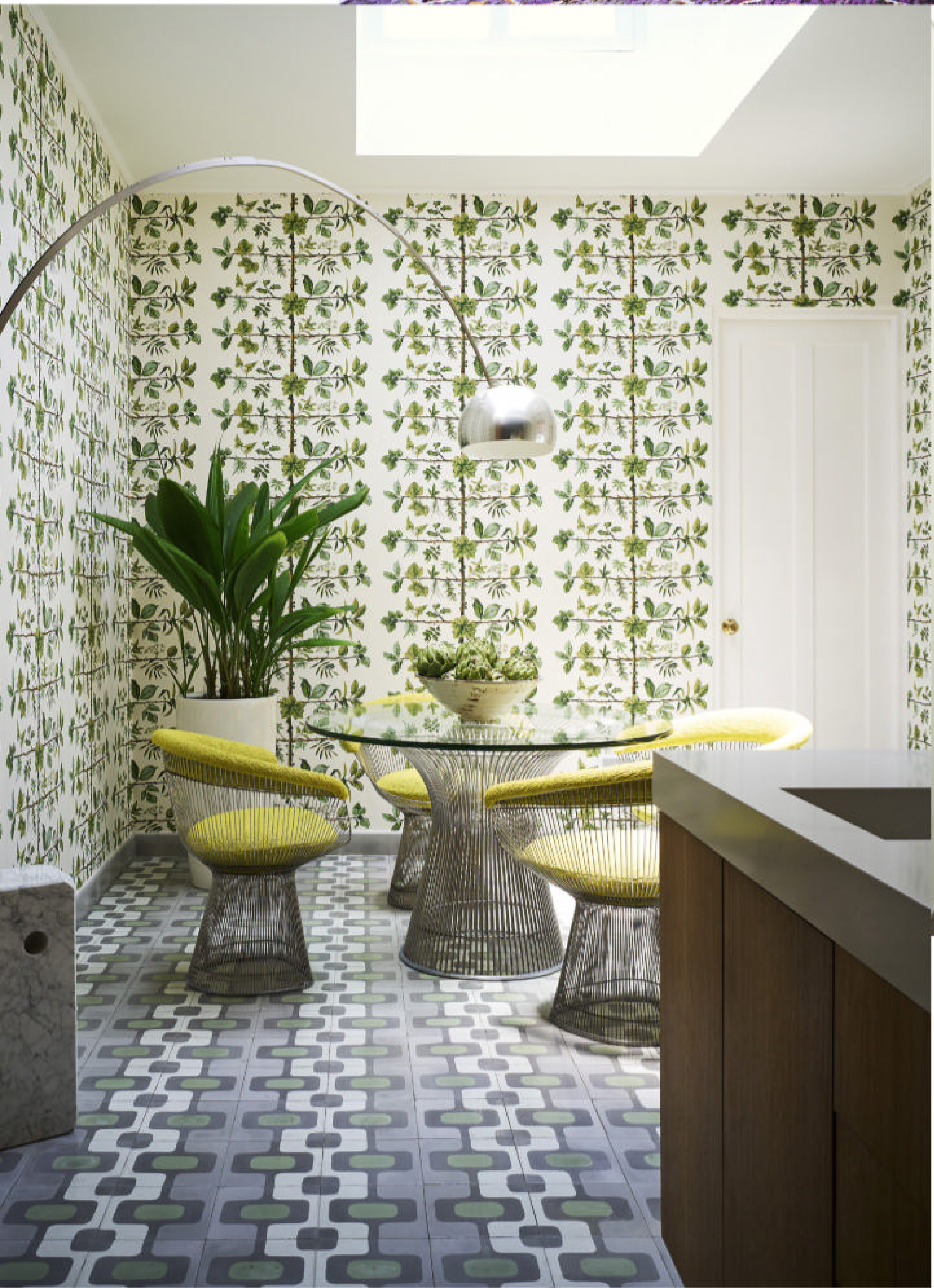
ABOVE CAROLINA IRVING'S PATMOS STRIPE FABRIC ENVELOPS A GUEST ROOM. THE 19TH-CENTURY BED AND VINTAGE BEDSPREAD ARE BOTH MOROCCAN. THE BENCH AND WICKER CHAIR—BOTH WEARING A PIERRE FREY FABRIC—AND THE PINEAPPLE LAMPS ARE ALL FROM MECOX GARDENS. **LEFT** THE POOL WAS DESIGNED BY ARCHITECT MARIO LARA.

"One day, I was going around my house, and all I saw was gray and beige," *Bettina Iolas* recalls. "And I decided I needed more color in my life."

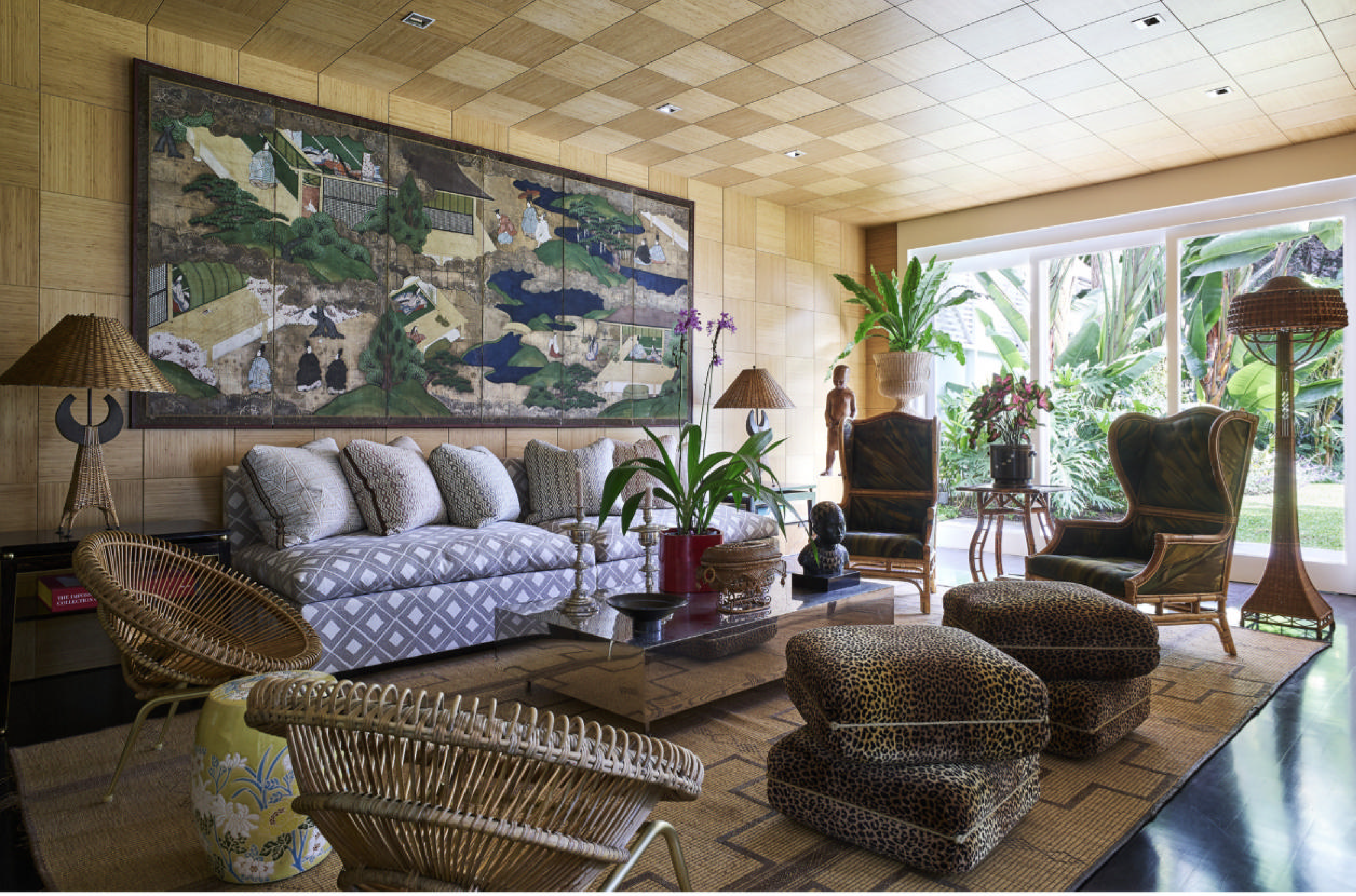
ART: MARY MAGUIRE. VIKAS SONI.

RIGHT A 1960s JANSEN DAYBED WITH CUSHIONS OF A TICKING STRIPE FROM CLAREMONT AND A PAIR OF 19TH-CENTURY ENGLISH CHAIRS SURROUND A WHITE-PAINTED MOROCCAN COCKTAIL TABLE IN THE GUEST ROOM SITTING AREA.





LEFT MOTA DESIGNED THE KITCHEN'S TILE FLOOR. ACHILLE CASTIGLIONI FLOOR LAMP; 1960s DINING SET BY WARREN PLATNER FOR KNOLL. ESPALIER WALLPAPER AND ESTEBAN CHAIR FABRIC BY PIERRE FREY. **ABOVE** MARK, A POINTER, IN THE CORRIDOR LEADING TO THE MAIN ENTRANCE.



IN A SITTING AREA, A 19TH-CENTURY JAPANESE SCREEN HANGS ABOVE A CUSTOM SOFA IN A HOLLY HUNT FABRIC. 1950s RATTAN CHAIRS AND LAMP; TURKISH OTTOMANS FROM ARTEMISIA; RUG FROM CREEL AND GOW.

Adds Iolas, "Family-wise, the house had become entirely mine. My daughter lives in the United States, so this place had to work in a different way. No more playroom, no more gym for the kids, and the TV room would be just for me. I told Carlitos that I needed new energy, new vibes."

PRESTO, THAT'S WHAT IOLAS GOT. What Mota remembers as heavy-spirited rooms with colonial art and too many shadows is now like stepping into a kaleidoscope of saturated colors and zesty patterns, buzzing with electricity. From the moment a visitor steps into the black-floored entrance hall, the sea change is clear. Brilliant scarlet vintage ceramic lamps, overscale in size and vaguely Japanese in style, have been placed on a 1950s Italian credenza. A circular mirror framed in lozenges of purple glass hangs on one paneled wall, and brutalist brass pendants from the 1970s dangle from the ceiling like dystopian spaceships. "It's global chic," says Mota, adding that he and Iolas spent many happy hours shopping in Manhattan, Paris, Miami, and points beyond. "When you travel, your taste changes," Iolas says. "Your eyes absorb new things."

Today, Iolas lives with styles, periods, makers, and, yes, colors, that she never dreamed of sharing her life with on a daily basis. As a guest at her recent 60th birthday party told her, "This is so different for Peru." A splashy orange abstract painting by Ricardo Grau, for example, graces the entrance hall. A brass-studded 1970s white credenza by Tommi Parzinger anchors one end of the dining room, an alluring space that Mota sheathed entirely in wood veneer set in a diamond pattern, a treatment that reminds him of the legendary 1920s parchment-dressed room that tastemaker Jean-Michel Frank created for the Vicomte and Vicomtesse de Noailles. A guest bedroom pits jungle-green-striped walls against a graphic purple Moroccan carpet and features white ceramic lamps in the shape of pineapples as well as portraits of Indian noblemen. The powder room is wrapped with banana-palm-pattern wallpaper on which, boldly and a bit discombobulatingly, Mota hung punchy works of art by Peruvian artist Iosu Aramburu.

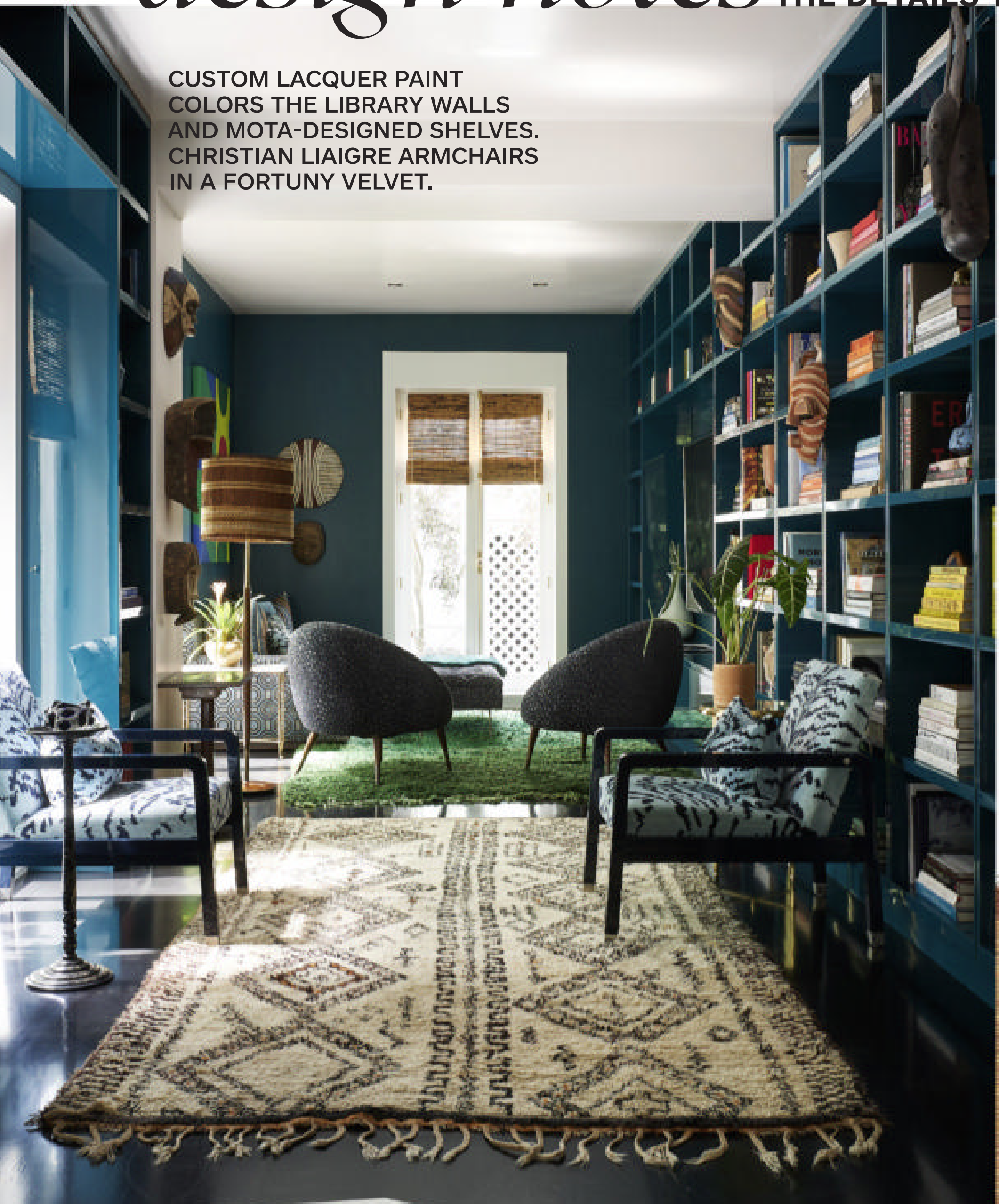
The only Mota-free space in Iolas's house is the garden-facing terrace, which is an element of Cron's original architectural concept and topped with a milky glass ceiling. "It was painted a very particular shade of green, the most beautiful shade of green, and since I love green, I told her not to touch it," Mota said. Iolas was happy to oblige—and her designer was just as happy to accept her offer to conceptualize her daughter's wedding in May. Thanks to Mota, the mother of the bride has taken a chromatic leap with her once-neutral wardrobe too: She'll be wearing a green dress to one nuptial event, and lavender to another. "Purple," she says, "is now my favorite color."

A PROFUSION OF PLANTS AND A 1950s GREEN CERAMIC LAMP ARE DISPLAYED ON AND AROUND A 19TH-CENTURY SPANISH TABLE.

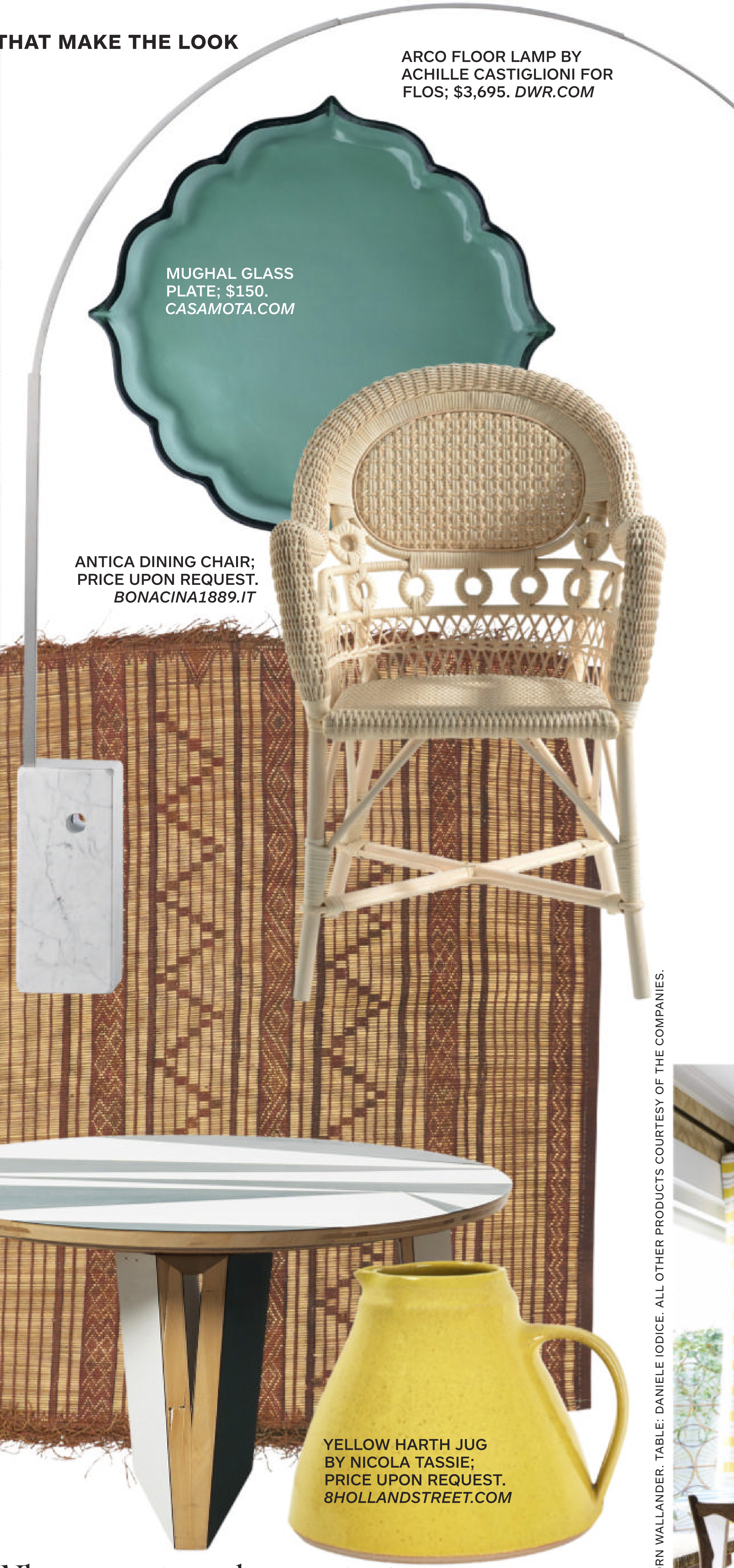
“Freedom, happiness, and sunlight—that’s what she needed,” *Mota* says of his client.

design notes

THE DETAILS THAT MAKE THE LOOK



CUSTOM LACQUER PAINT COLORS THE LIBRARY WALLS AND MOTA-DESIGNED SHELVES. CHRISTIAN LIAIGRE ARMCHAIRS IN A FORTUNY VELVET.



ARCO FLOOR LAMP BY ACHILLE CASTIGLIONI FOR FLOS; $3,695. *DWR.COM*

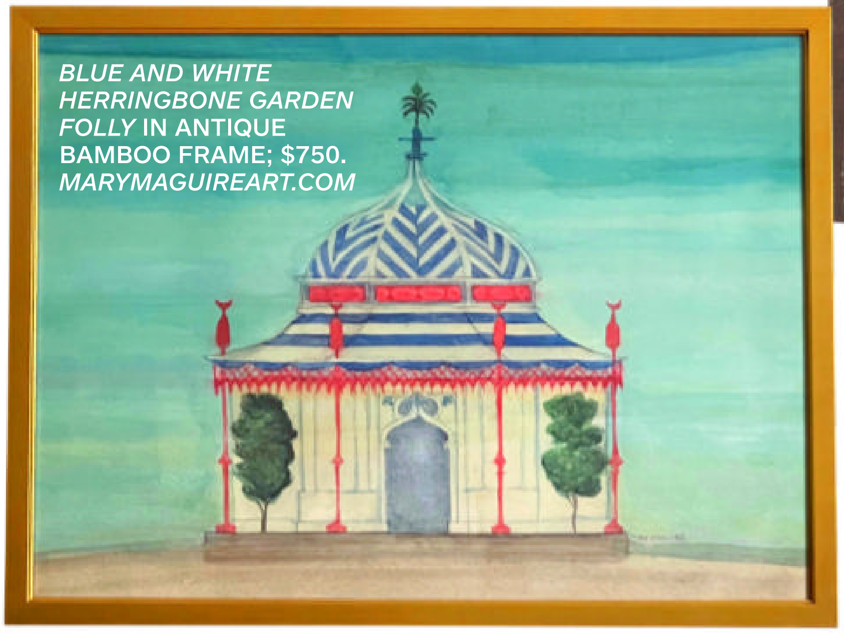
MUGHAL GLASS PLATE; $150. *CASAMOTA.COM*

ANTICA DINING CHAIR; PRICE UPON REQUEST. *BONACINA1889.IT*

TUAREG MAT; $995. *JAYSONHOME.COM*

HOPE TOWN SIDE TABLE; $699. *AMANDALINDROTH.COM*

LOW TABLE BY MARTINO GAMPER FOR NILUFAR GALLERY; PRICE UPON REQUEST. *NILUFAR.COM*



BLUE AND WHITE HERRINGBONE GARDEN FOLLY IN ANTIQUE BAMBOO FRAME; $750. *MARYMAGUIREART.COM*

YELLOW HARTH JUG BY NICOLA TASSIE; PRICE UPON REQUEST. *8HOLLANDSTREET.COM*

> “When you travel, your taste changes. Your eyes absorb new things.”
> —*Bettina Iolas*

INTERIORS: BJORN WALLANDER. TABLE: DANIELE IODICE. ALL OTHER PRODUCTS COURTESY OF THE COMPANIES.

PRODUCED BY MADELINE O’MALLEY

GARDEN PARTY FABRIC; FROM $125 PER YARD. *CASAMOTA.COM*

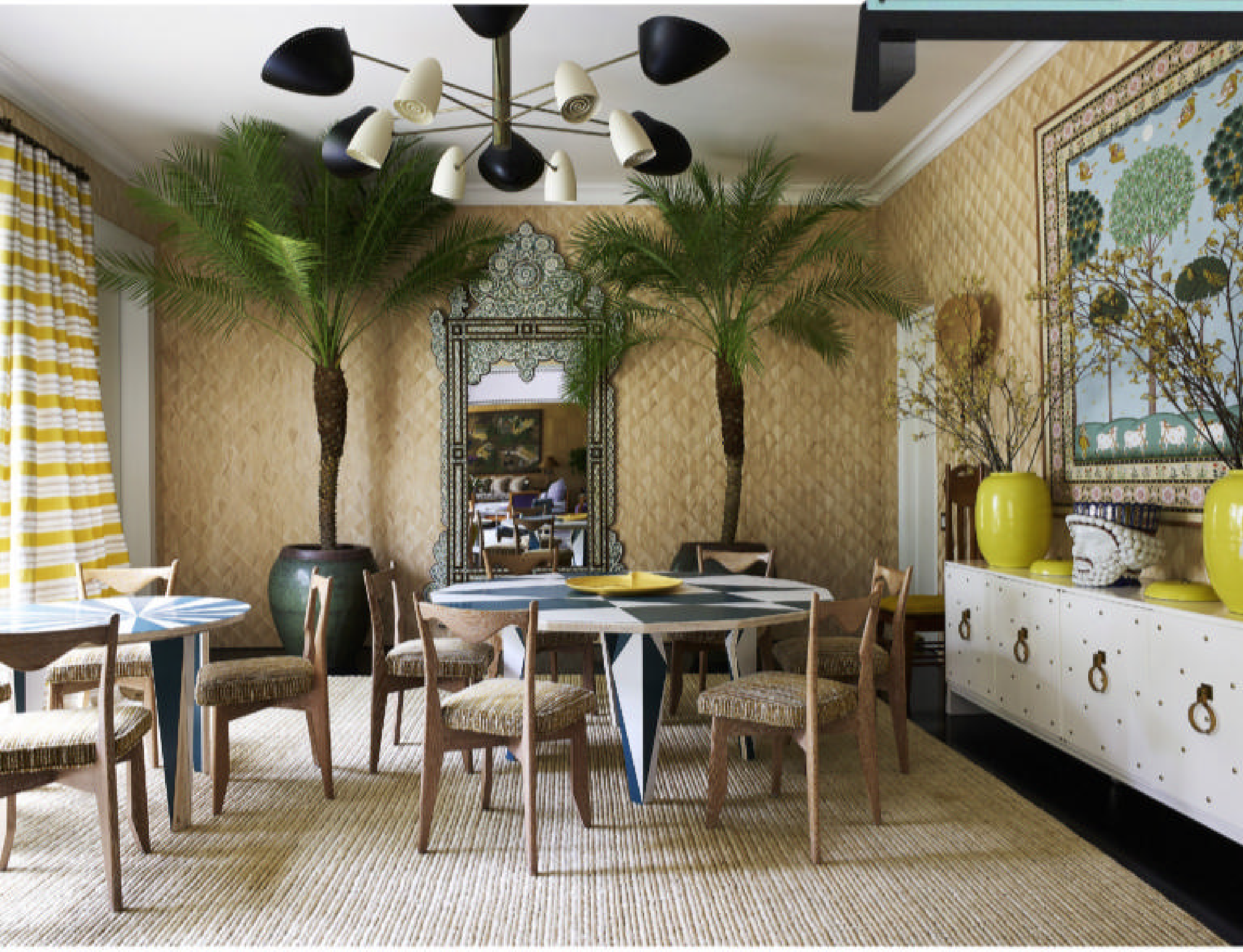
DESIGNER CARLOS MOTA ON THE TERRACE.

PURPLE DREAM NAPKINS; $240 FOR A SET OF FOUR. *CASAMOTA.COM*

IVY GLASS TUMBLER; $160 FOR A SET OF FOUR. *CASAMOTA.COM*

STUDDED CABINET BY PARZINGER ORIGINALS; $26,000. *1STDIBS.COM*

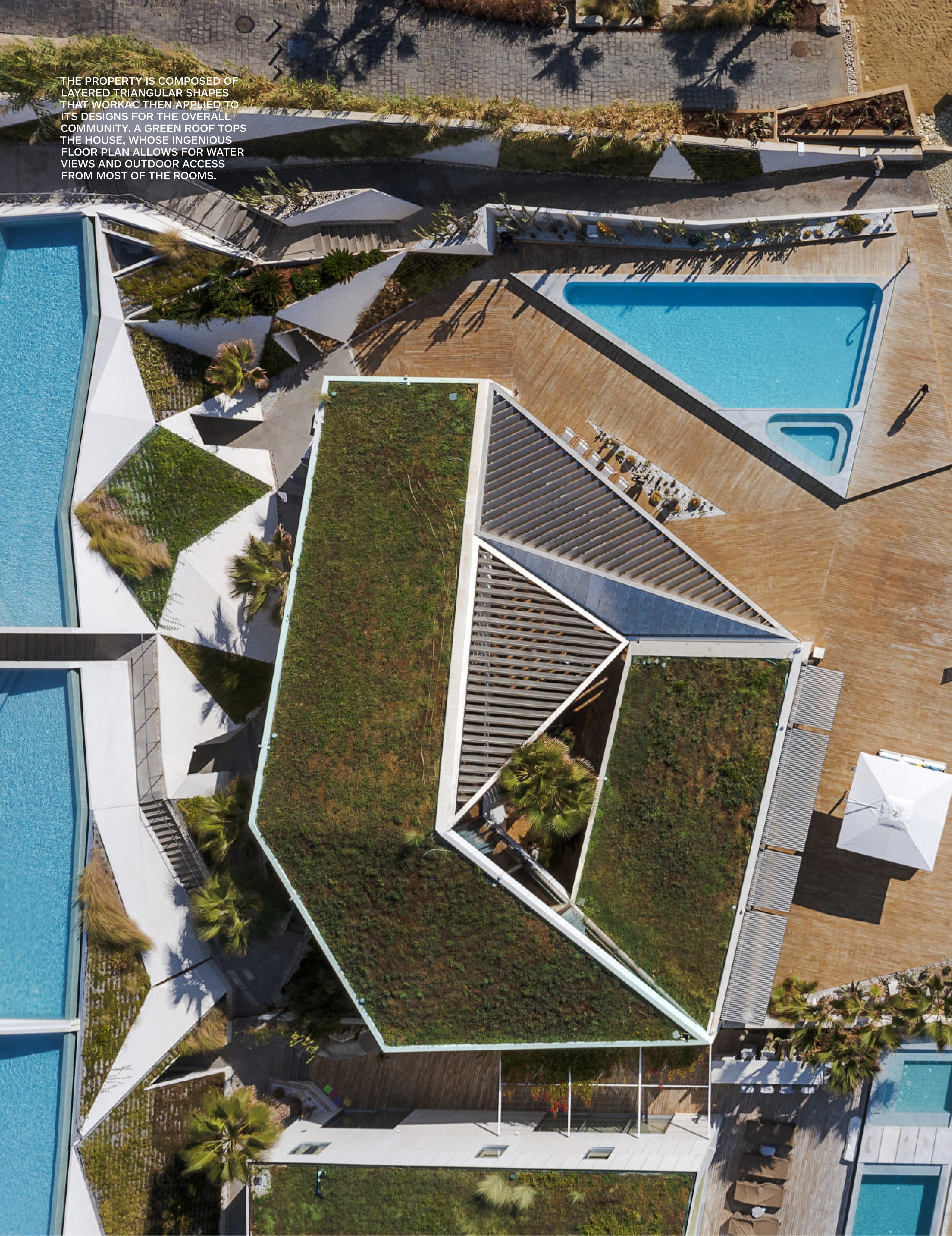
> “I liked color, but I didn’t *love* color the way I love it now.”



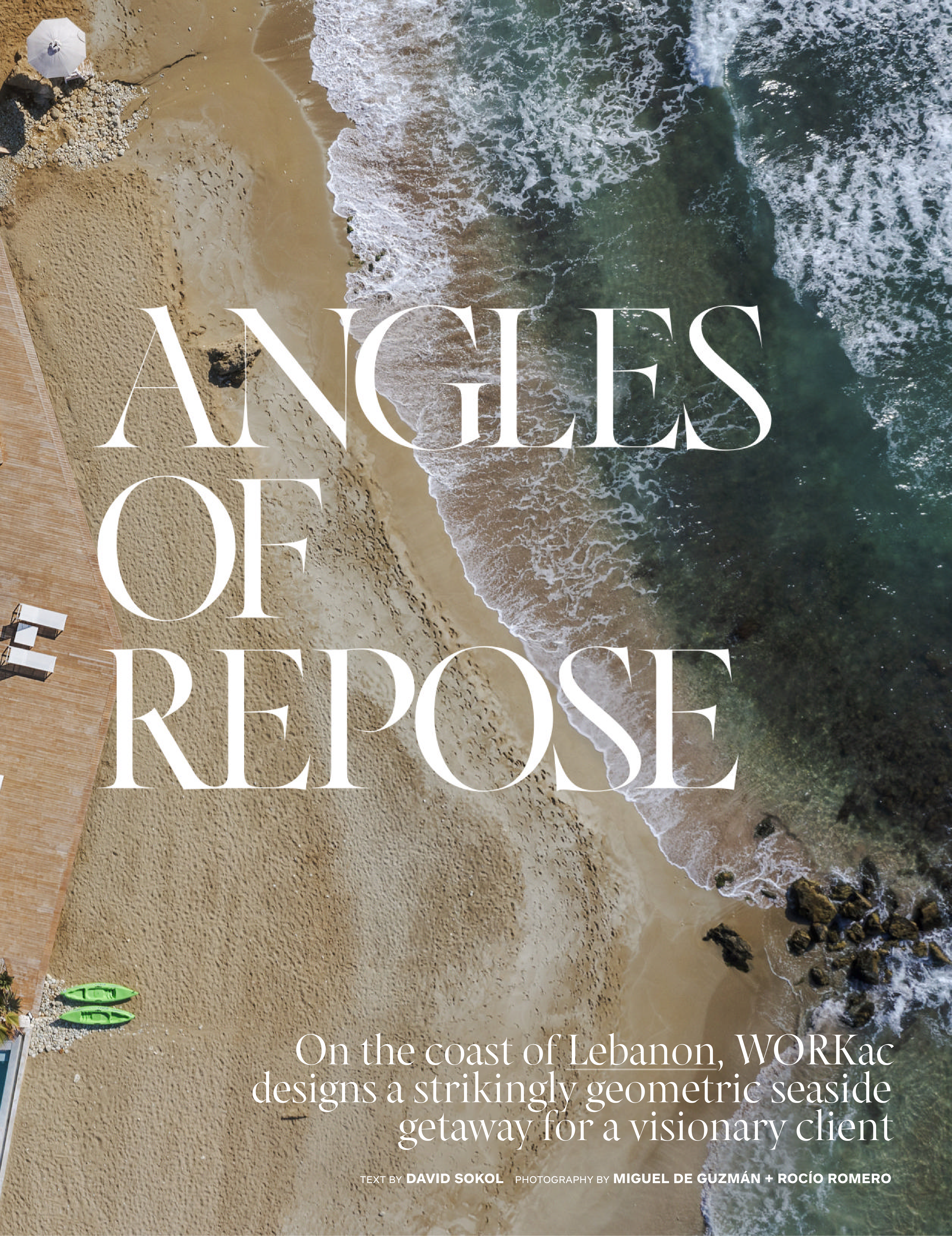
A VINTAGE LIGHT FIXTURE FROM BERND GOECKLER HANGS IN THE DINING ROOM, WHICH IS OUTFITTED WITH MARTINO GAMPER TABLES, 1950s CHAIRS, A 19TH-CENTURY SYRIAN MIRROR, AND A TOMMI PARZINGER CREDENZA.

OVAL EMERALD GREEN MURANO GLASS MIRROR; $5,800. *MICHELCONTESSA.COM*

AVEBURY TABLE LAMP; TO THE TRADE. *VAUGHANDESIGNS.COM*



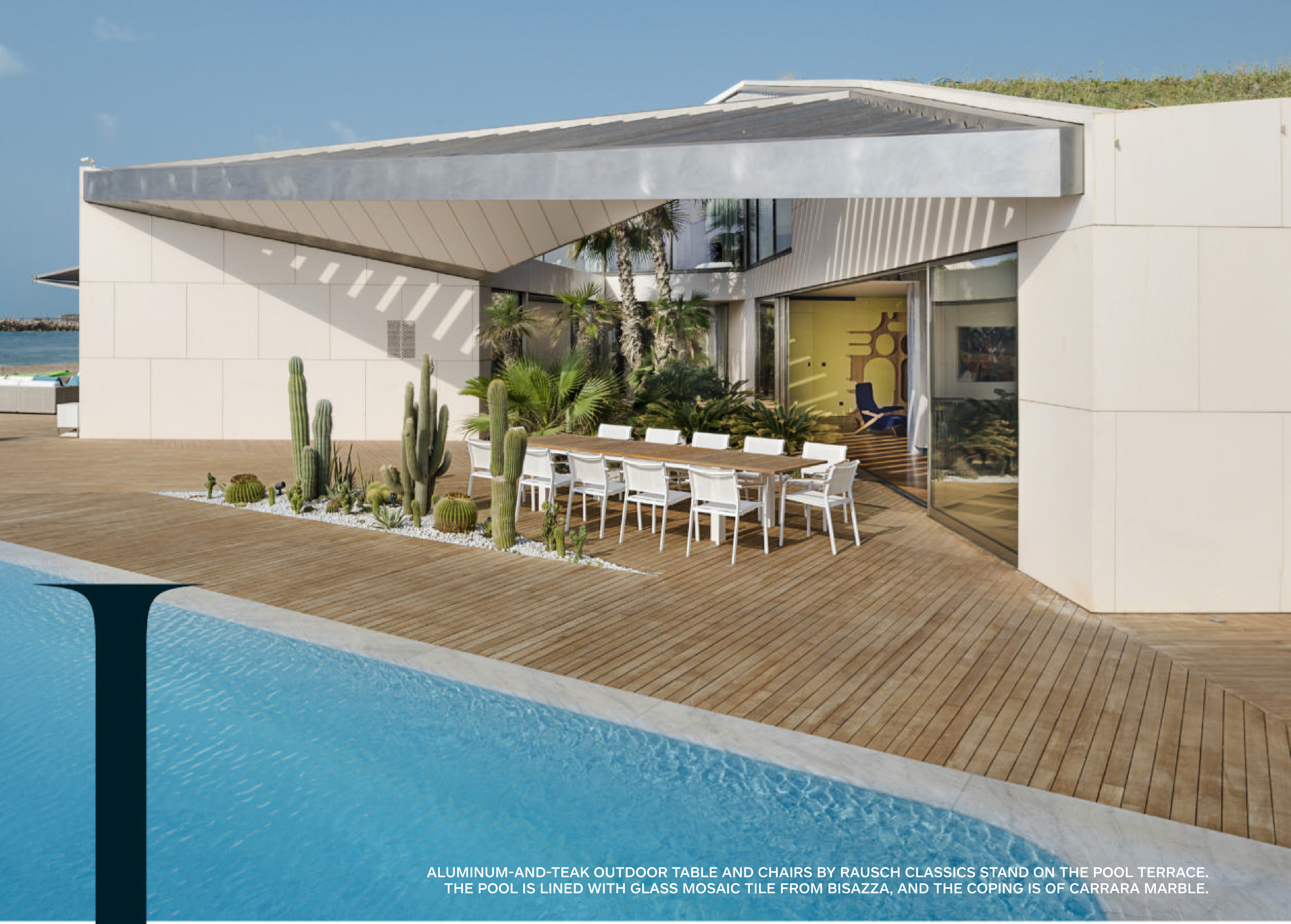
THE PROPERTY IS COMPOSED OF LAYERED TRIANGULAR SHAPES THAT WORKAC THEN APPLIED TO ITS DESIGNS FOR THE OVERALL COMMUNITY. A GREEN ROOF TOPS THE HOUSE, WHOSE INGENIOUS FLOOR PLAN ALLOWS FOR WATER VIEWS AND OUTDOOR ACCESS FROM MOST OF THE ROOMS.



ANGLES OF REPOSE

On the coast of Lebanon, WORKac designs a strikingly geometric seaside getaway for a visionary client

TEXT BY **DAVID SOKOL** PHOTOGRAPHY BY **MIGUEL DE GUZMÁN + ROCÍO ROMERO**



ALUMINUM-AND-TEAK OUTDOOR TABLE AND CHAIRS BY RAUSCH CLASSICS STAND ON THE POOL TERRACE. THE POOL IS LINED WITH GLASS MOSAIC TILE FROM BISAZZA, AND THE COPING IS OF CARRARA MARBLE.

I grew up in Beirut during the war, and there was a saying I often heard that translated to 'If you wake up and your car is bombed, then be grateful that only the car is destroyed.' You consider yourself lucky to be alive."

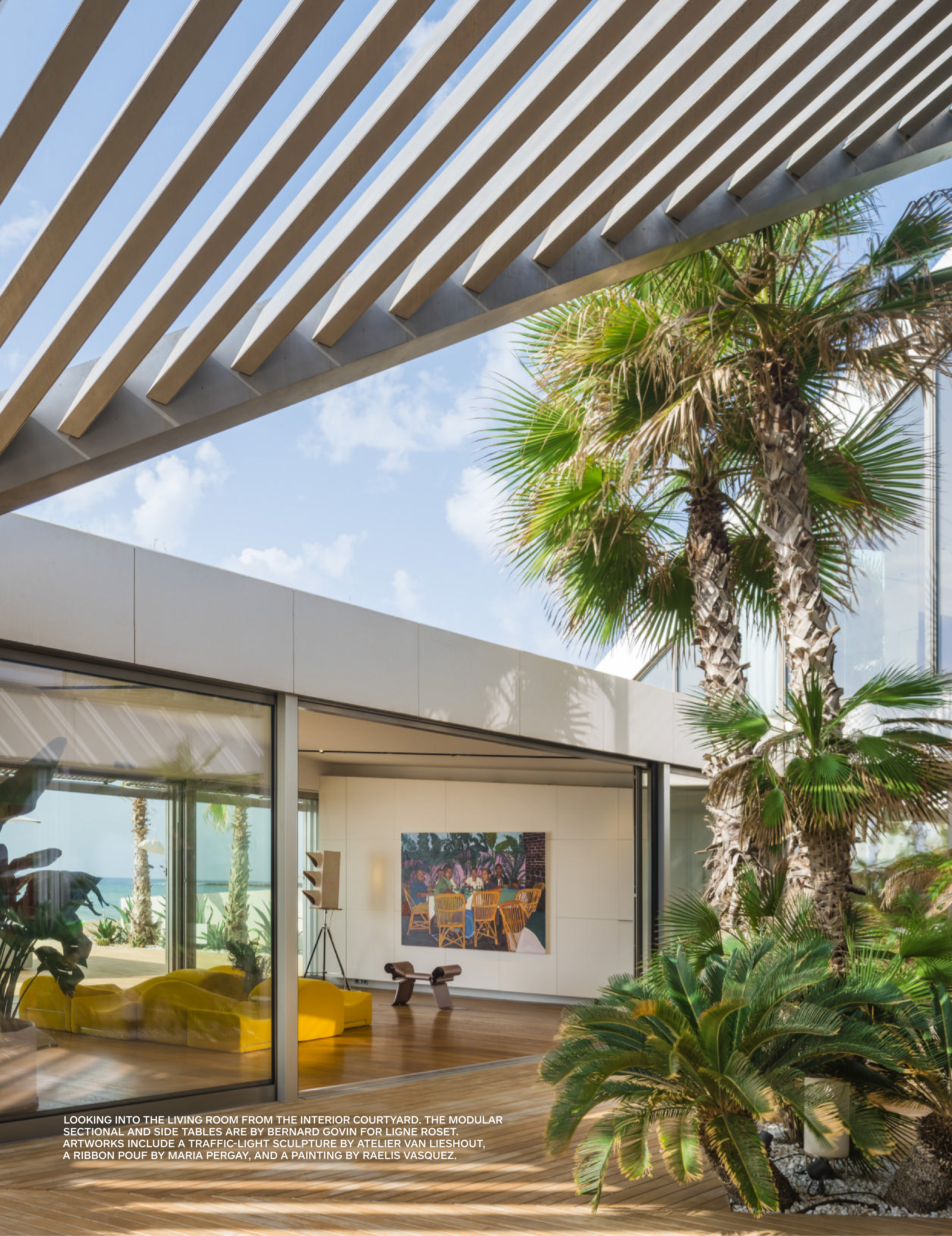
Tony Salamé—the founder of the 34-year-old Lebanese luxury department-store chain Aïshti; a collector of contemporary art since 2000; and more recently the sponsor of a breathtaking department store and a mixed-use complex, both designed for Beirut, respectively, by Zaha Hadid and David Adjaye—is reflecting on the experiences that molded him into an arbiter of culture. The entrepreneur and philanthropist admits that not everyone who came of age during the Lebanese Civil War emerged from the conflict with a zest for human endeavor. But thanks to his hard-earned joviality, combined with lifelong travel and a desire to give back, "I liked the idea of bringing new, outside concepts to the rebuilding and the restoring of Lebanon."

As his influence has grown beyond hometown and even national borders, so Salamé has remade his relationships with the people whom he champions, increasingly pushing makers' creative limits. "It's good to engage in dialogue—it's energizing for me," he says of his shift toward patronage, noting a special fondness for tussling with architects. Nowhere is that more true than in Batroun, the coastal Lebanese city where Salamé and his family have settled into a getaway in the Marea community. Known as Villa Papillon, it is the first single-family residence to be completed by the AD100 firm WORKac.

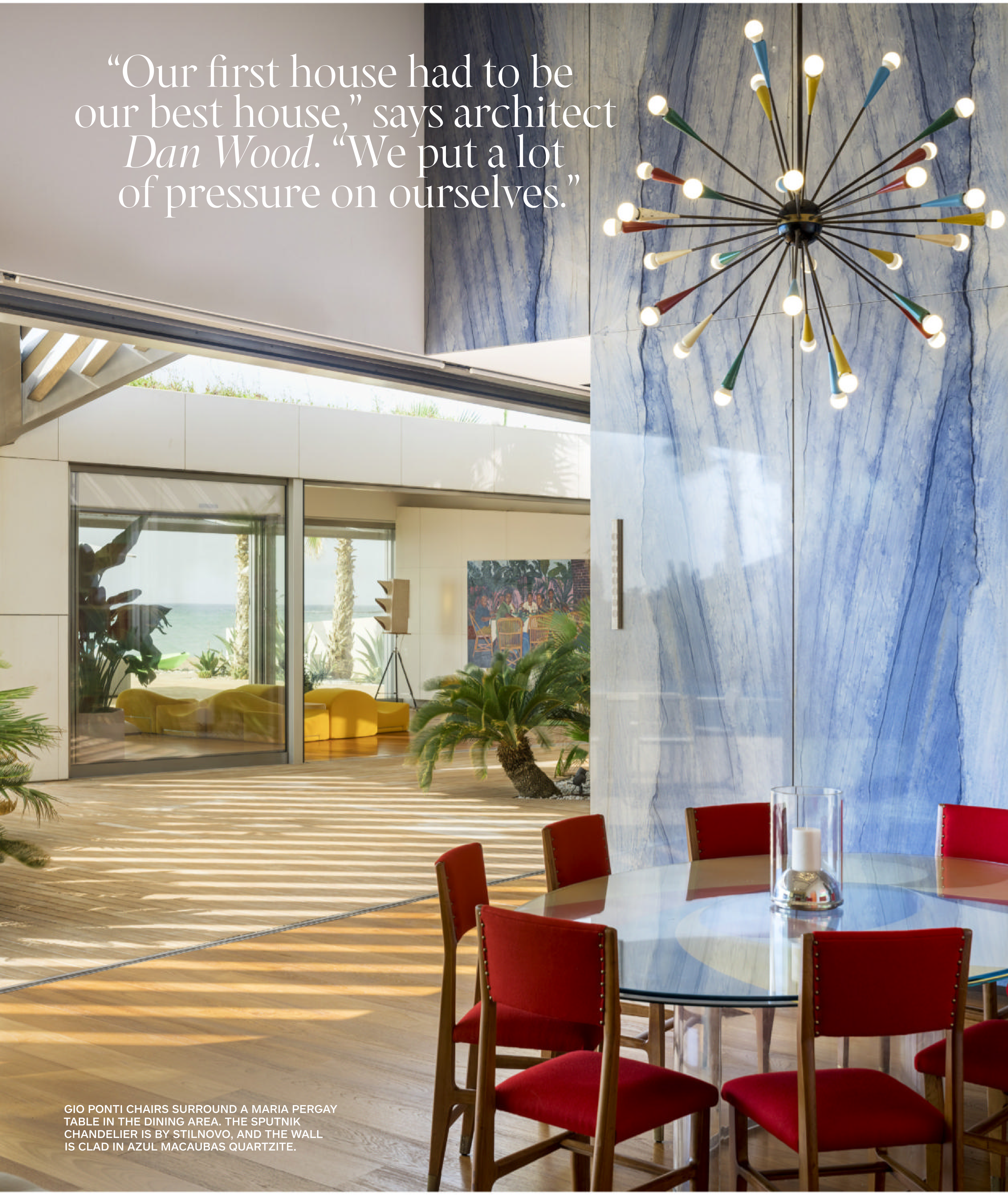
"Our first house had to be our best house," says Dan Wood, who cofounded WORKac with Amale Andraos two decades ago, of the opportunity. "We put a lot of pressure on ourselves to incorporate all the thinking we've done about houses since we became architects."

Salamé had already purchased one of the four beachfront parcels at Marea when a mutual friend introduced him to Andraos over lunch in New York. (The real estate developer Chafic Saab of Jamil Saab & Co already had drawings for the 60-unit Marea campus, too, though Salamé recalls, "I didn't feel connected to that architecture.") Salamé visited WORKac's Manhattan studio the very next day and engaged in a charette with the firm over the course of the following week. At the end of that process the firm proposed options. As Salamé leafed through sketches that had been whipped up in the interim, Andraos recalls, "he loved our ideas of integrating landscape and architecture." The freshly minted client was most strongly drawn to a proposal in which a green roof folded upward in a series of triangular planes to accommodate a tapered second story, which Andraos describes as a rejoinder to the "blocky" terracing of most beach houses.

ART: RAELIS VASQUEZ

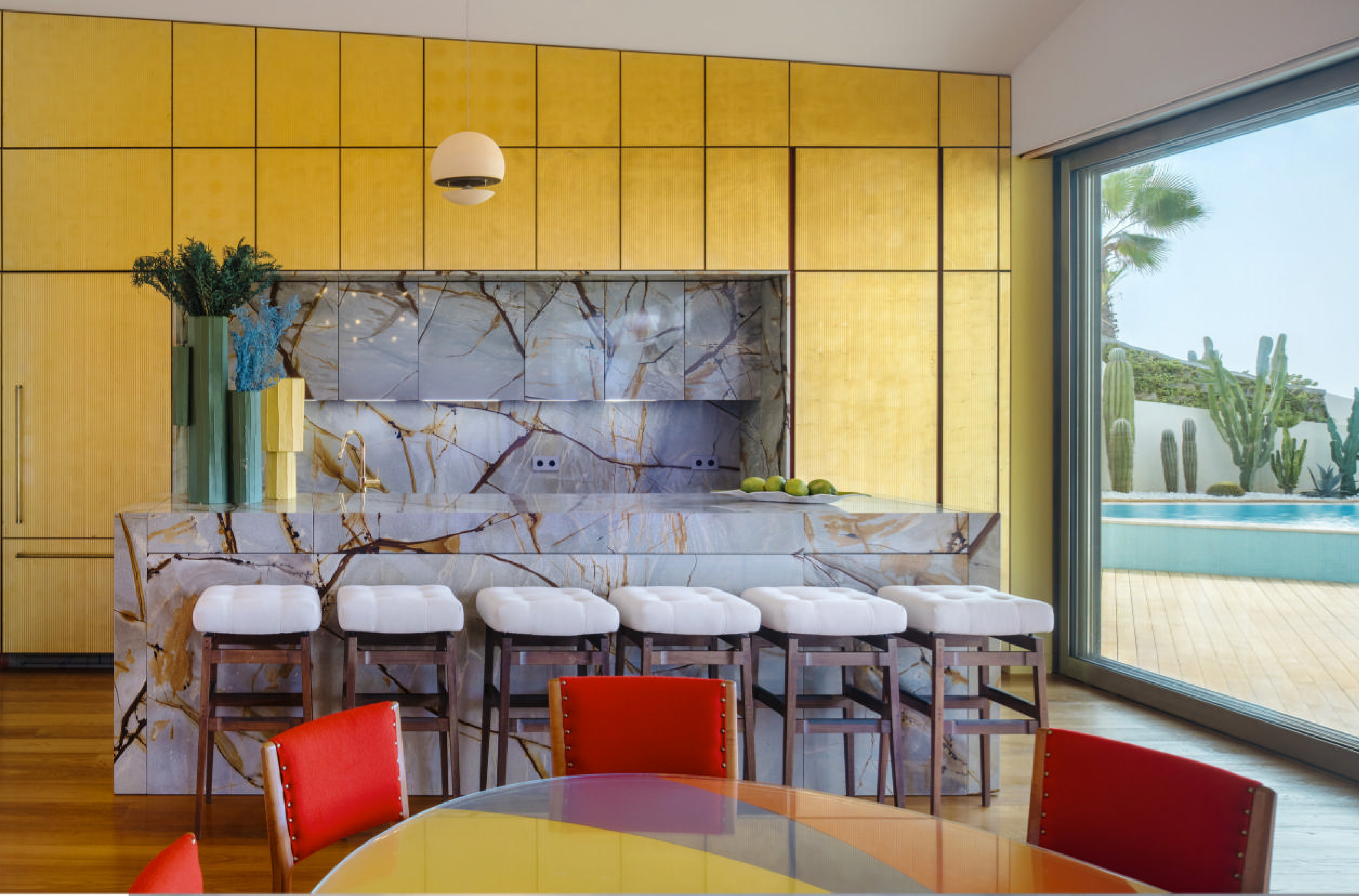


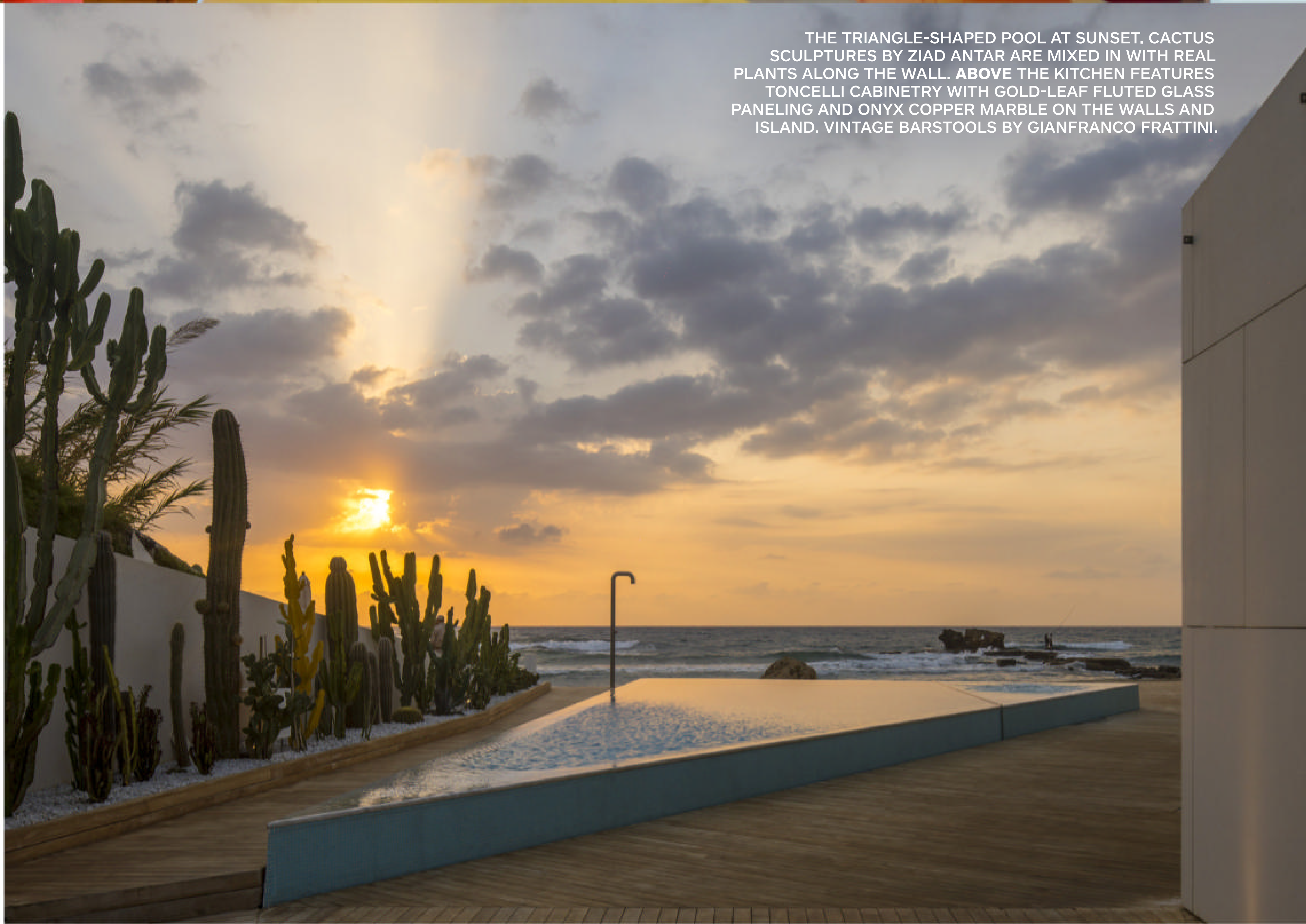
LOOKING INTO THE LIVING ROOM FROM THE INTERIOR COURTYARD. THE MODULAR SECTIONAL AND SIDE TABLES ARE BY BERNARD GOVIN FOR LIGNE ROSET. ARTWORKS INCLUDE A TRAFFIC-LIGHT SCULPTURE BY ATELIER VAN LIESHOUT, A RIBBON POUF BY MARIA PERGAY, AND A PAINTING BY RAELIS VASQUEZ.



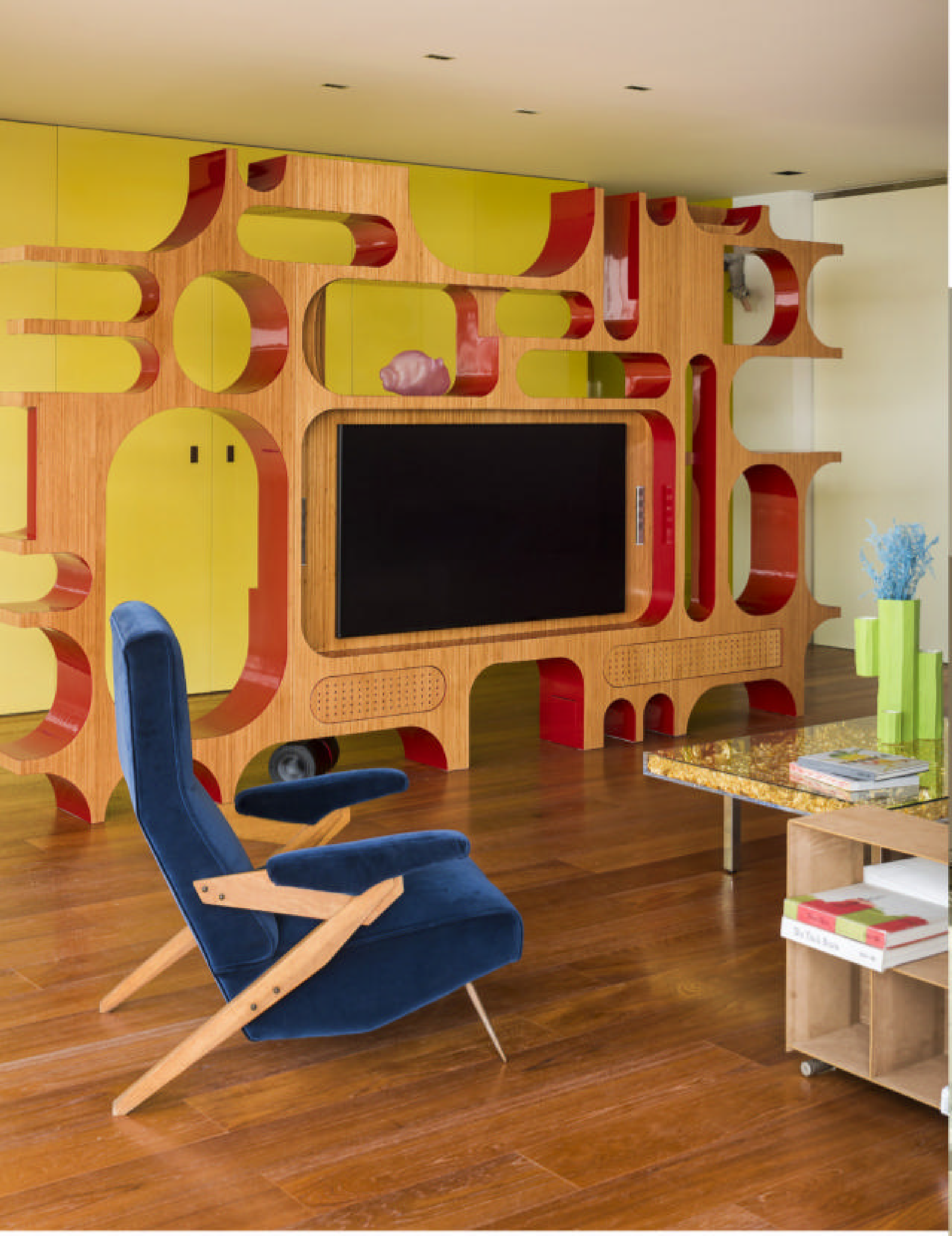
“Our first house had to be our best house,” says architect *Dan Wood*. “We put a lot of pressure on ourselves.”

GIO PONTI CHAIRS SURROUND A MARIA PERGAY TABLE IN THE DINING AREA. THE SPUTNIK CHANDELIER IS BY STILNOVO, AND THE WALL IS CLAD IN AZUL MACAUBAS QUARTZITE.

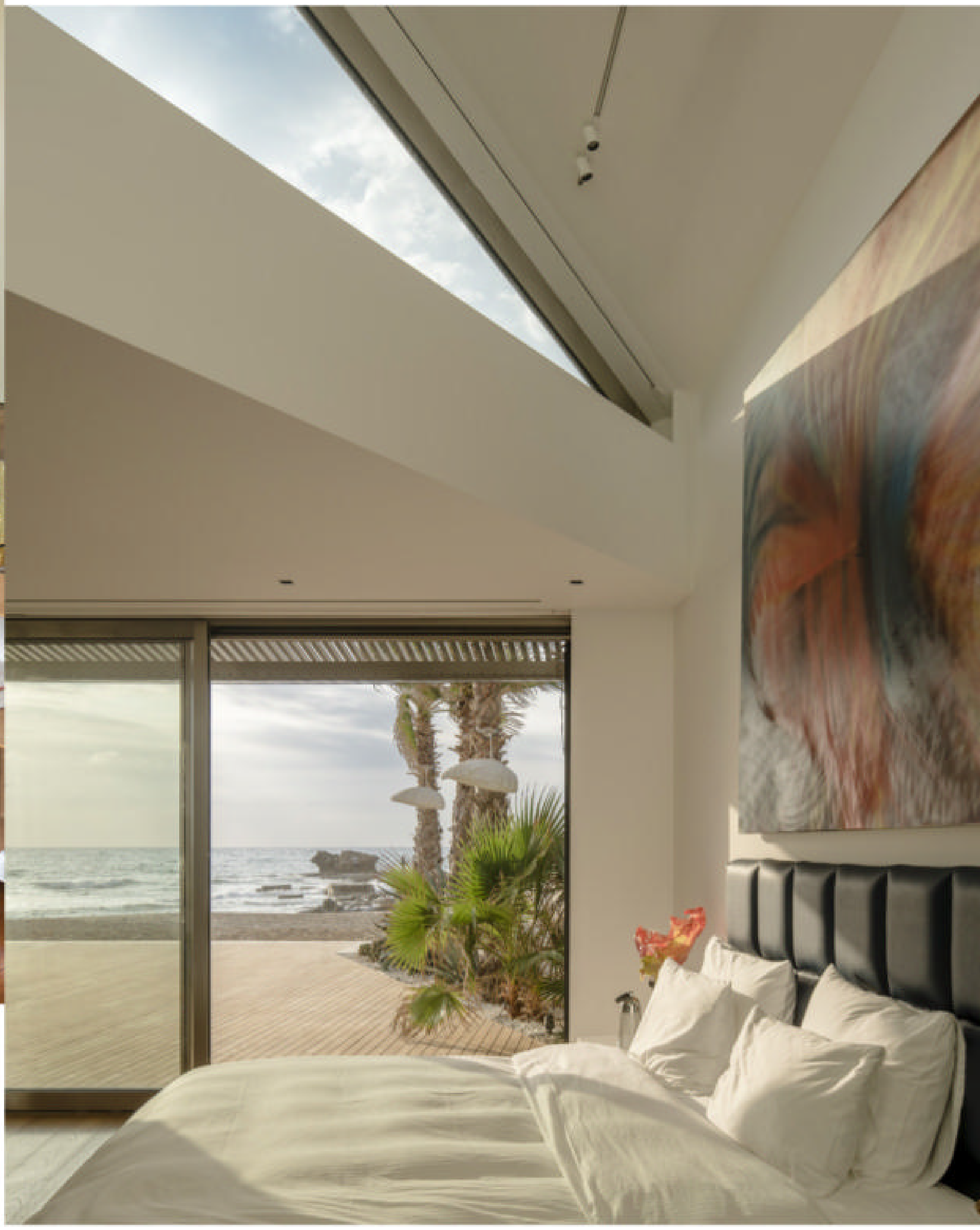




THE TRIANGLE-SHAPED POOL AT SUNSET. CACTUS SCULPTURES BY ZIAD ANTAR ARE MIXED IN WITH REAL PLANTS ALONG THE WALL. **ABOVE** THE KITCHEN FEATURES TONCELLI CABINETRY WITH GOLD-LEAF FLUTED GLASS PANELING AND ONYX COPPER MARBLE ON THE WALLS AND ISLAND. VINTAGE BARSTOOLS BY GIANFRANCO FRATTINI.



LEFT THE FAMILY ROOM'S CUSTOM WALL UNIT WAS DESIGNED BY WORKAC. FRANCO CAMPO AND CARLO GRAFFI 1950s ARMCHAIR; YVES KLEIN TABLE. **BELOW** A PAINTING BY ANDREA MARIE BREILING HANGS OVER A HÄSTENS BED IN THE PRIMARY BEDROOM.

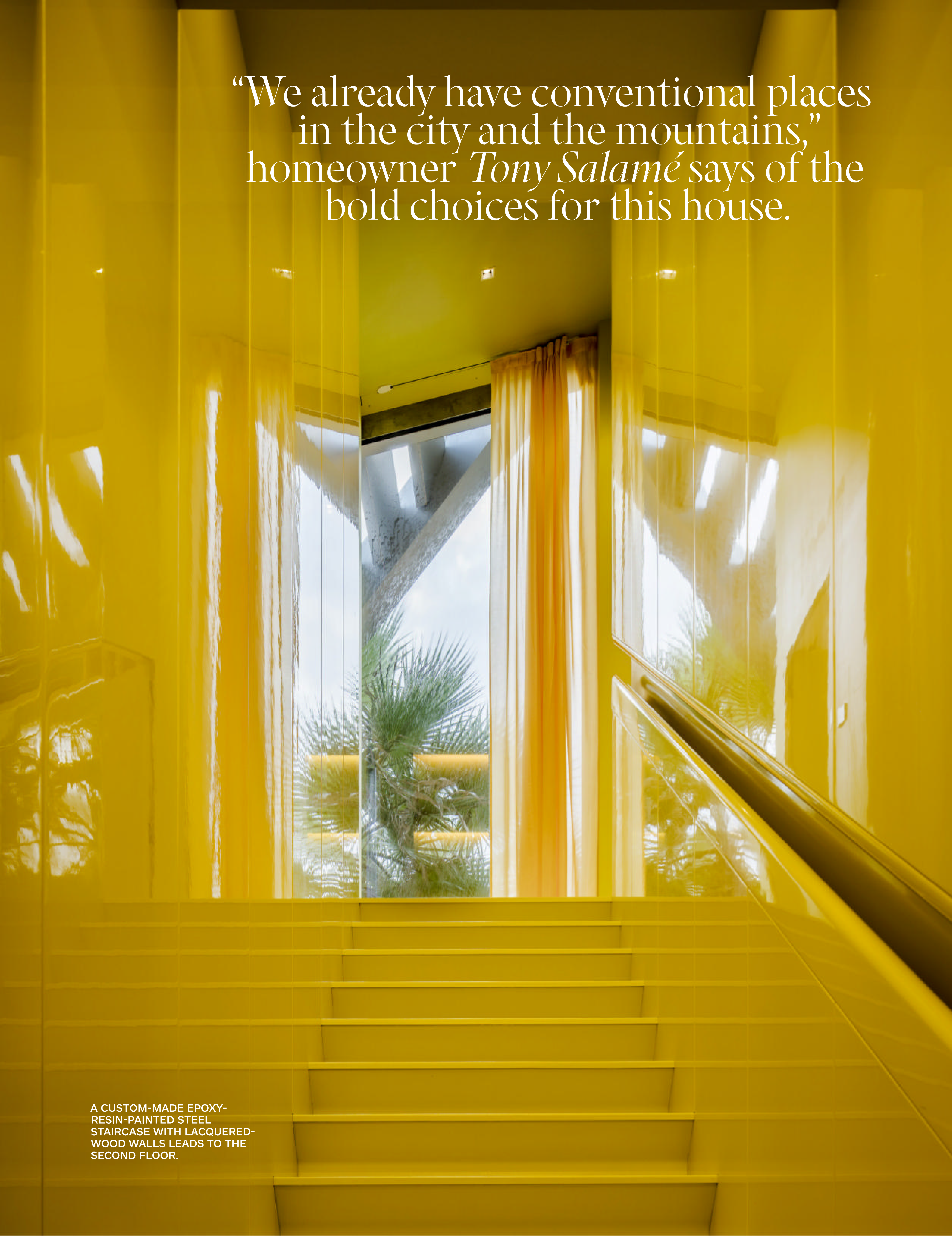


ACCORDING TO WOOD, EXCITEMENT mounted around the proposal's plan as well as its elevation. By configuring the residence around a partial courtyard—the footprint resembles a backward J whose stem is farthest from the Mediterranean—WORKac could install a kitchen and dining room in the rear of the house whose views take in both the palm-and-cactus-planted courtyard and the sea. Inside, the eating areas flow into a family room, while a more expansive living room edges the beach where the J terminates. "It was a little risky, suggesting to go outside to get from one public room to another, but the courtyard's so much more connected to the landscape than an enclosed garden would be," Wood notes of the scheme. Reasoning that "we already have conventional places in the city and the mountains," Salamé says, "I decided to let Amale and Dan do the whole thing and just work with them on the small issues."

Salamé held to that promise throughout the design process. While he and WORKac iterated the sizing of generously proportioned—yet not bloated—rooms, Salamé refused to sweat elements that would have triggered other tastemakers. Instead of micromanaging the balance between views and art display, Wood cites as an example, "Tony said, 'Let's make the house the way we want it and the art will find its place.'" Nor did he push back on showstopper materials that were sourced for key moments, such as athletically veined stones in the kitchen and dining room or the yellow epoxy resin that coats the stairs to the second floor, where three of the five bedrooms are located. A custom media cabinet-cum-partition is evidence that WORKac looked to Salamé's inventory of Memphis heirlooms to guide these moves.

From fundamental geometry to finishing touches, Salamé's confidence in his new creative partners only deepened. The visionary businessman quickly realized that WORKac could remedy his misgivings about the wider Marea property, and during Villa Papillon's development he persuaded Jamil Saab & Co to scuttle its existing drawings and commission the firm to design the seaside campus. The result is a complement of lush triangular sections that meet the Mediterranean like so many abstract waves, where a diverse group of full-time residents and weekenders wend through intentionally dense streets and mingle on the beach. And although WORKac's principals are delighted by their precedent-setting effort, they say this victory lap is not only theirs for the taking. Reflecting on the civil war of Salamé's youth, as well as more recent events like Syrian occupation, Hezbollah activity, and the Port of Beirut explosion, Andraos concludes, "Villa Papillon and Marea are acts of faith in a people, and in people's willingness to push beyond their own boundaries." AD

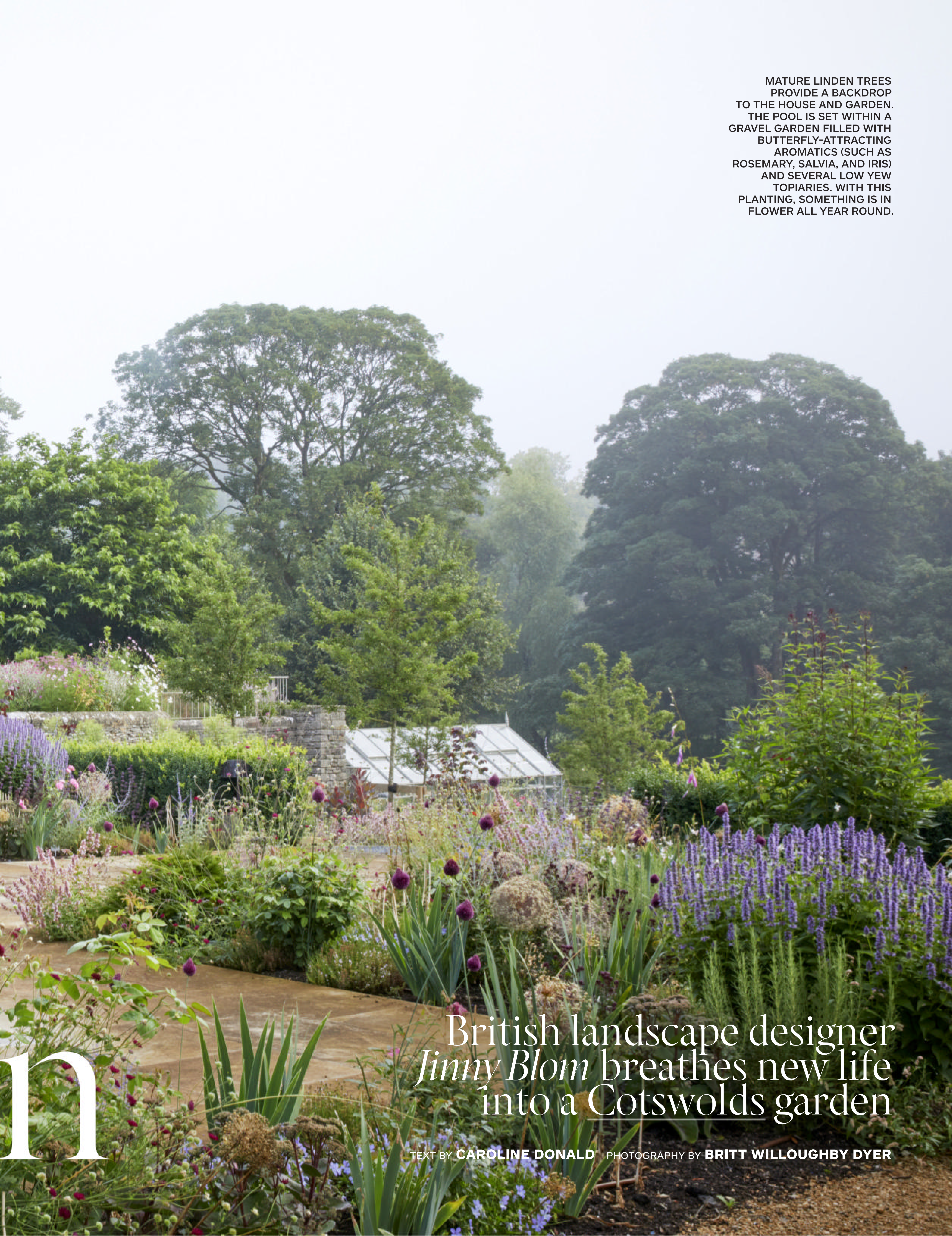
ART: ANDREA MARIE BREILING



“We already have conventional places in the city and the mountains,” homeowner *Tony Salamé* says of the bold choices for this house.

A CUSTOM-MADE EPOXY-RESIN-PAINTED STEEL STAIRCASE WITH LACQUERED-WOOD WALLS LEADS TO THE SECOND FLOOR.

fertile imaginatio



MATURE LINDEN TREES PROVIDE A BACKDROP TO THE HOUSE AND GARDEN. THE POOL IS SET WITHIN A GRAVEL GARDEN FILLED WITH BUTTERFLY-ATTRACTING AROMATICS (SUCH AS ROSEMARY, SALVIA, AND IRIS) AND SEVERAL LOW YEW TOPIARIES. WITH THIS PLANTING, SOMETHING IS IN FLOWER ALL YEAR ROUND.

n

British landscape designer *Jinny Blom* breathes new life into a Cotswolds garden

TEXT BY **CAROLINE DONALD** PHOTOGRAPHY BY **BRITT WILLOUGHBY DYER**

Echoing the philosophy of William Morris, the great Victorian Arts and Crafts designer who lived nearby at Kelmscott Manor, everything in the six-acre Gloucestershire garden that Jinny Blom has created for Sanjeev Shah and Mansi Amin is either beautiful or useful.

The late-19th-century former rectory, which the couple bought when they moved out of London in 2017, is perched atop a promontory, 30 miles west of Oxford in the heart of the Cotswolds. To the south are breathtaking views overlooking a quintessentially English pastoral scene of hedged fields and woodland that has remained largely unchanged for centuries, with the Monarch's Way, the route used by King Charles II when escaping from Cromwell's troops in 1651, running through it. "One of the things Jinny understands is the setting and the history of the house," says Shah, who was inspired to contact her after reading her best-selling treatise, *The Thoughtful Gardener.*

"This is a place for a great English country garden, full to brimming with abundant life and tumultuous planting," says Blom. Now divided into discrete areas of terraces overflowing with herbaceous plants, banks of roses, an orchard, a large vegetable garden, wildflower meadows, a water garden, and a mini arboretum, all 100 percent organic and buzzing with bees to the constant backdrop of birdsong, the garden is a far cry—and a far happier one—from the minimalist scheme the couple inherited. As the previous owners didn't live there full-time, that design was admittedly low-maintenance: Save for some established trees, it consisted of close-mown lawns edged with blocks of tightly clipped lavender and boxwood, which sat stiff, quiet, and uneasy within their rural context, as if they had turned up to a barn dance wearing a formal suit and tie.

Blom's brief had been simple: "Sanjeev and Mansi said that they just wanted lots and lots of life. We wanted to make somewhere healthy that would last for many years, so we dug out all the builders' rubble, sorted out the drainage, put in some new topsoil, got rid of the acres of grass, and made layer upon layer of lovely planting."

Out came the lavender (most of it was dying, anyway) and 80 percent of the boxwood, as it was suffering from the blight virus that has become endemic in England—the hedging that remains is now doing well with a little care and attention. In the interest of sustainability, however, an early decision was made to keep the paths and terraces laid down by the previous designer; Blom has added limestone paving and gravel paths around the pool to replace the lawns. Here she has planted a glorious explosion of sun-loving perennials and annuals in shades of blue, pink, and purple, as well as nature-friendly shrubs and trees to give year-round interest, such as crab apples, *Cercis c.* 'Forest Pansy,' lilac, and *Elaeagnus* 'Quicksilver.'

UNLIKE MANY OWNERS who employ a designer, the family actively participates in the ongoing maintenance and

AS THE SUMMER BUILDS, THE POOL BECOMES PROGRESSIVELY MORE HIDDEN IN ITS RICHLY SCENTED GARDEN. VIEWS TAKE IN THE FIELDS AND NATURAL WOODLANDS OF THE COUNTRYSIDE.

development of the garden; Shah even went to a weekly course at horticultural college for a year after leaving his high-flying job in finance. "Not that I have become an expert," he admits, "but it gave me a bit more confidence to take on a project. The more you embrace what you are going to be undertaking, the more you get out of it and the more it reflects your circumstance."

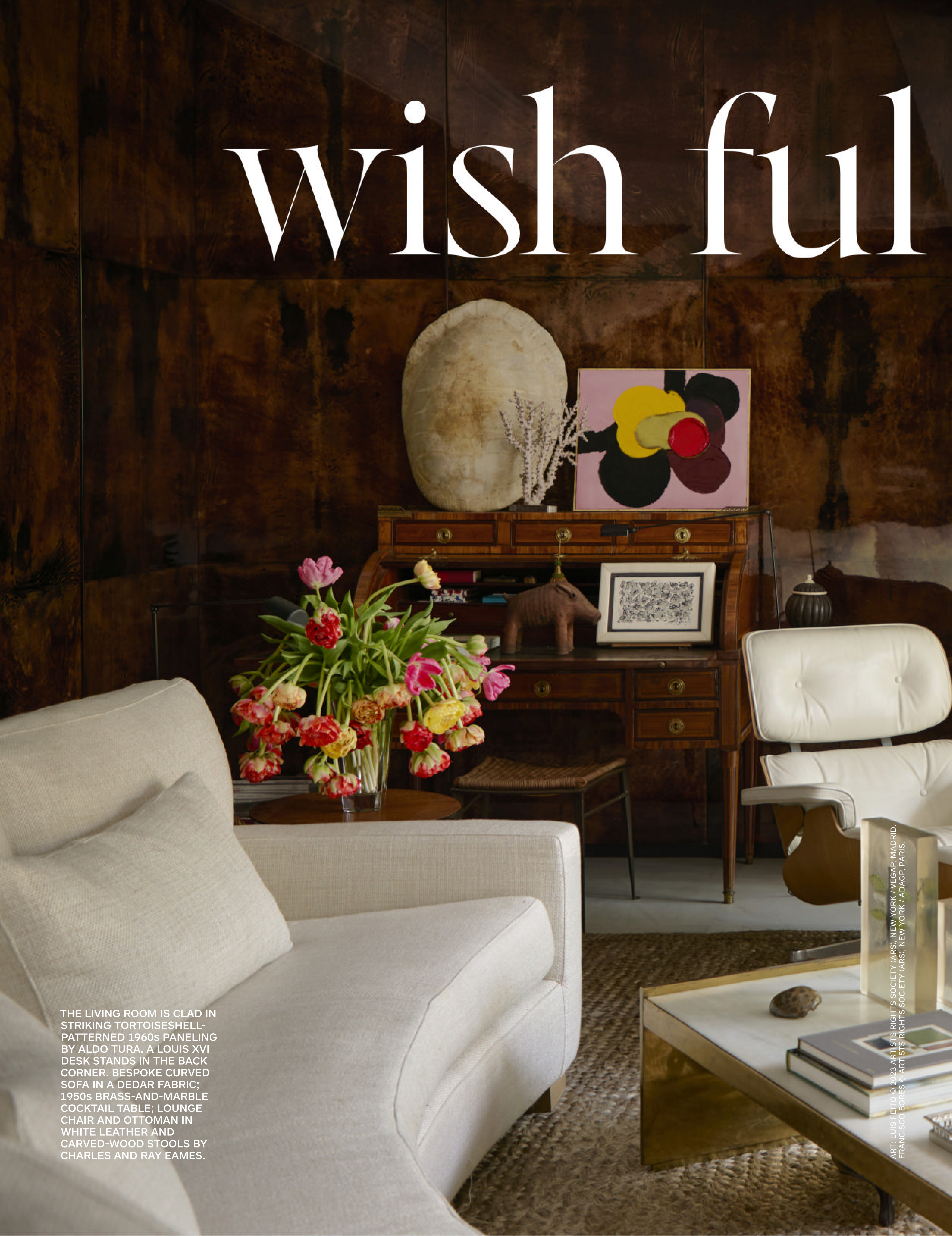
Amin has developed an interest in aromatherapy, growing the likes of calendula and comfrey, and has become a great forager in order to make tinctures, syrups, teas, and cordials. "We wanted the native hedgerows and woodland area to embrace this," says Shah. "Another big passion for us and our daughters, who are four and seven now, is the vegetable area. They are in there every other day in summer picking stuff."

There are also beehives for honey, and the orchard provides apples for juicing. "The family is heading toward self-sufficiency, which is very civilized," says Blom, who continues to advise. "I adore working for them; it has been a brilliantly happy collaboration." From out of a somewhat sterile scene a garden has grown that is fruitful in every way.

"This is a place for a great English country garden, full to brimming with abundant life and tumultuous planting," says Blom.

A VENERABLE WELLINGTONIA PRESIDES OVER THE ARBORETUM. POOLS OF LAWN KEPT WITHIN THE MEADOWS PROVIDE SPOTS FOR SUMMER PICNICS AMID THE FLOWERS.

wish ful



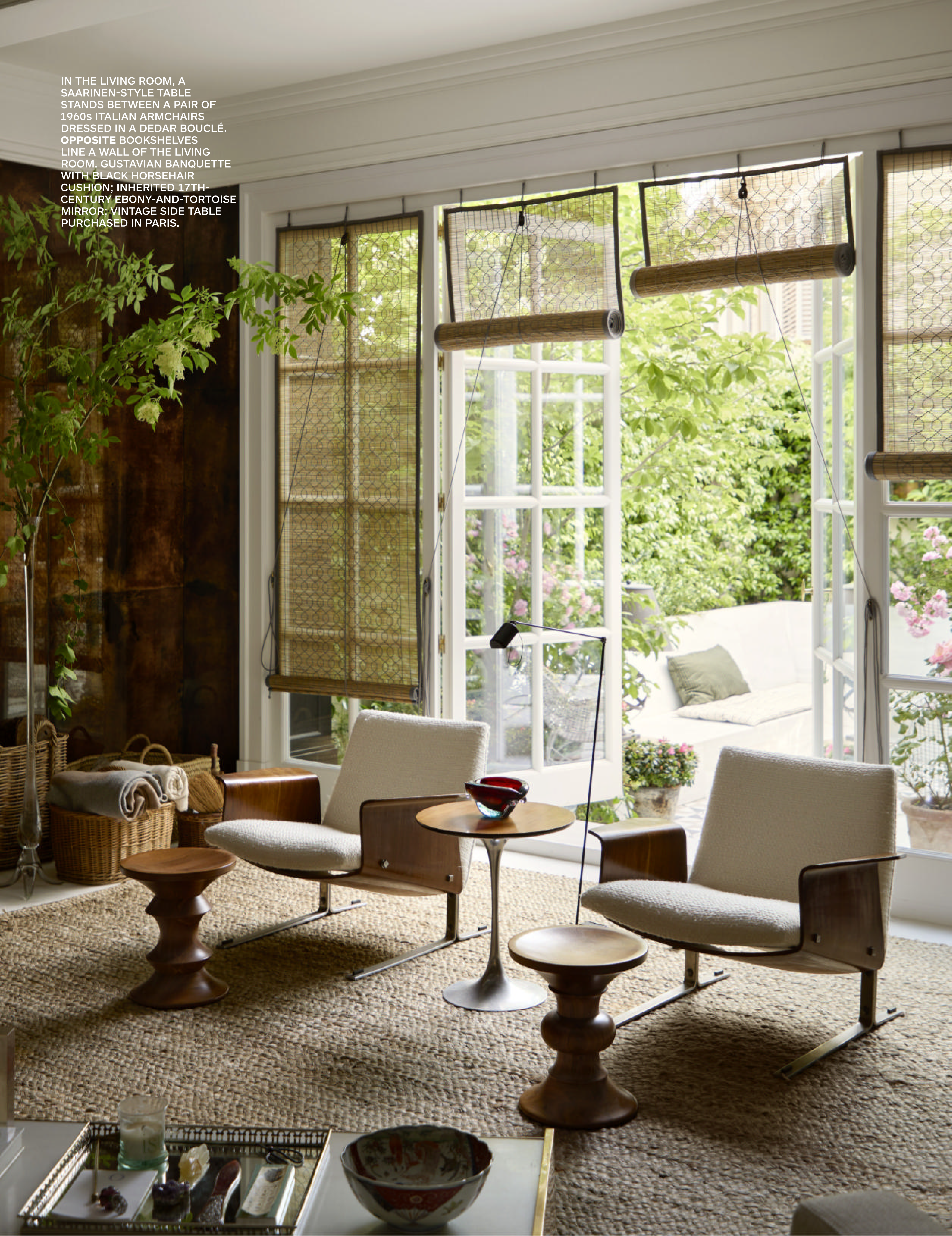
THE LIVING ROOM IS CLAD IN STRIKING TORTOISESHELL-PATTERNED 1960s PANELING BY ALDO TURA. A LOUIS XVI DESK STANDS IN THE BACK CORNER. BESPOKE CURVED SOFA IN A DEDAR FABRIC; 1950s BRASS-AND-MARBLE COCKTAIL TABLE; LOUNGE CHAIR AND OTTOMAN IN WHITE LEATHER AND CARVED-WOOD STOOLS BY CHARLES AND RAY EAMES.

ART: LUIS FEITO © 2023 ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / VEGAP, MADRID.
FRANCISCO BORES © ARTISTS RIGHTS SOCIETY (ARS), NEW YORK / ADAGP, PARIS.

fillment

Decades after first falling in love with a neighborhood in her native Madrid, designer Isabel López-Quesada makes one of its historic houses her own

TEXT BY **PAOLA SINGER** PHOTOGRAPHY BY **MIGUEL FLORES-VIANNA**



IN THE LIVING ROOM, A SAARINEN-STYLE TABLE STANDS BETWEEN A PAIR OF 1960s ITALIAN ARMCHAIRS DRESSED IN A DEDAR BOUCLÉ. **OPPOSITE** BOOKSHELVES LINE A WALL OF THE LIVING ROOM. GUSTAVIAN BANQUETTE WITH BLACK HORSEHAIR CUSHION; INHERITED 17TH-CENTURY EBONY-AND-TORTOISE MIRROR; VINTAGE SIDE TABLE PURCHASED IN PARIS.

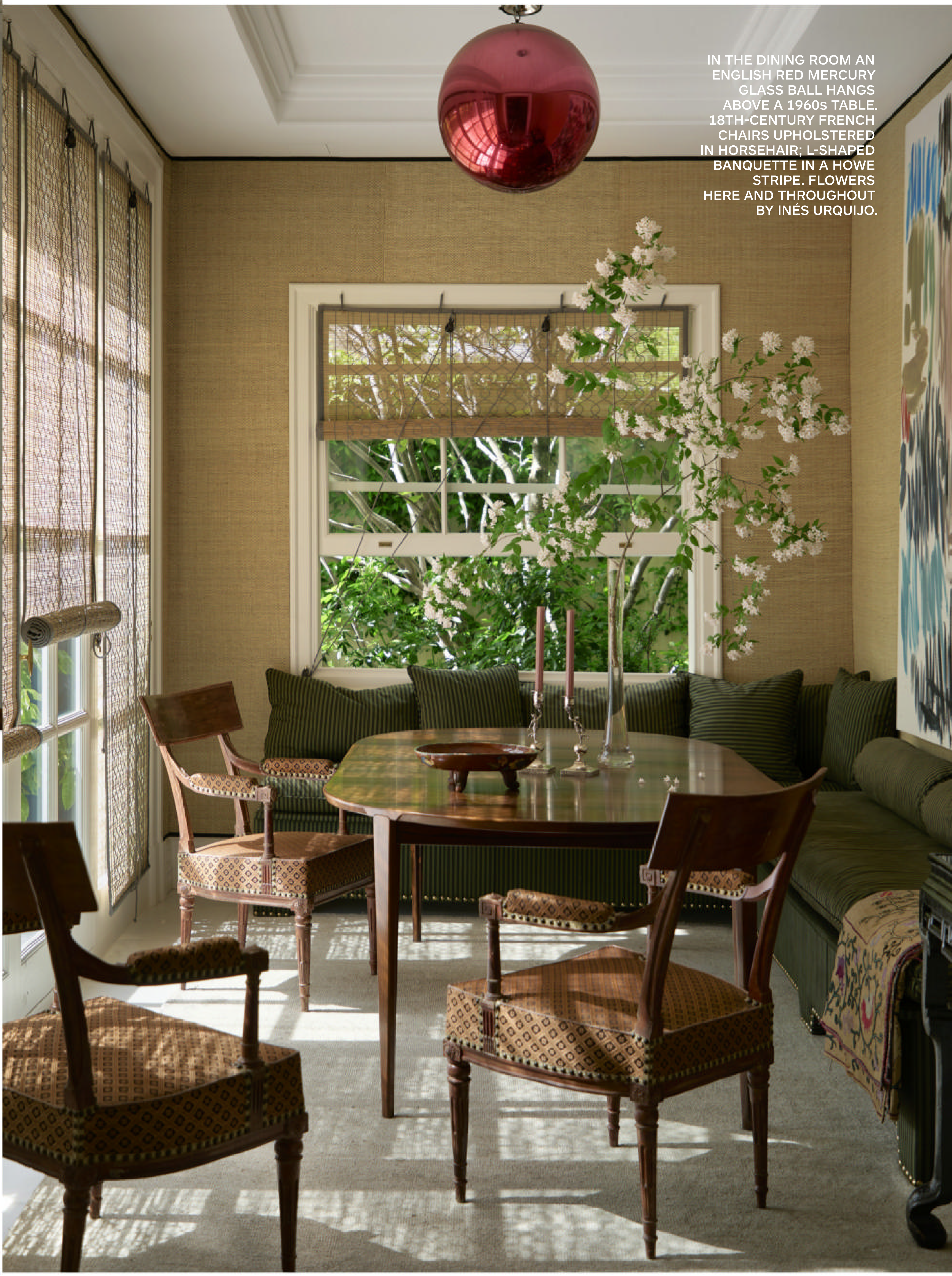
Madrid's landmarked colonias date back to the 1920s and '30s, when clusters of modest patio homes were built on what were then the outskirts of the city to provide affordable housing for working and middle-class families. In the decades that followed, as the urban boundaries billowed out, many of these leafy residential pockets remained untouched, becoming some of the most coveted addresses in the Spanish capital. Interior designer Isabel López-Quesada, a lifelong Madrileña, set her sights on a particularly charming colonia north of El Retiro park, Cruz del Rayo, when she was much too young to own real estate. "I had just started dating my husband and he took me to a party in Cruz del Rayo," remembers López-Quesada, who was only 19 at the time but was already a believer in the power of intention (a subject she talks about unreservedly, jokingly calling it brujeria, or witchcraft). "I said to him, 'Álvaro, I'm going to live here someday.'"

It took a while, but the prophecy of Spain's reigning queen of design came true. Years later, when she and Álvaro de Llanza, her financier husband, became empty nesters, a relative called with the news that a town house was up for sale in Cruz del Rayo. "I ran over," she says. "It was much smaller than our previous home, which is exactly what we were looking for, and I loved that there was a patio and stairs."

While preserving the architecture of the century-old house, which has a tiled pitched roof and shuttered windows, López-Quesada embarked on a full-scale renovation that included the addition of an attic (the property came with permits to build another level). "It's a three-story home for two people," she says, referring to the unique layout of the 3,000-square-foot space, designed "to grow old in, and to fully enjoy our day-to-day life." The second floor, for example, consists solely of a primary bedroom flanked by two bathrooms and exceedingly generous, windowed dressing rooms. His is awash in dark wood and gray, hers wallpapered with exuberant florals from the Parisian house Zuber & Cie. "It's so we can last another 30 years," she says, tongue in cheek, about this duo of personal dens. "I can spend hours there, with my music, my scented candles, taking calls or doing yoga, whatever I want."

To decorate the home, López-Quesada unleashed her celebrated flair for creating refined yet unconstrained interiors, homes in which a single room can easefully encompass the rusticity of the French countryside, the formality of an

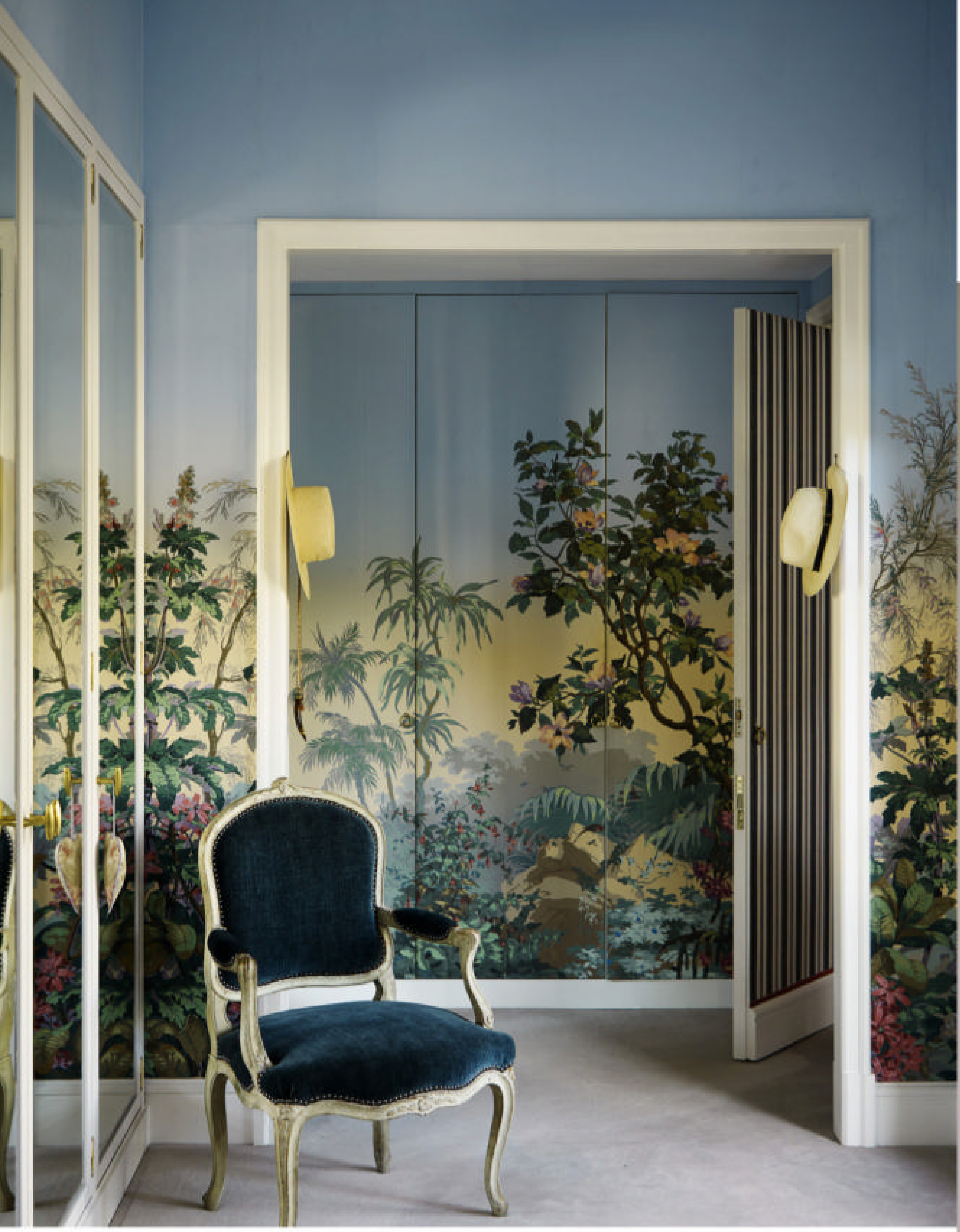
CLOCKWISE FROM RIGHT GLASS-FRONTED CABINETS IN THE KITCHEN HOLD ISABEL LÓPEZ-QUESADA'S COLLECTION OF DINNERWARE. THE BATH FEATURES A WATER MONOPOLY TUB WITH WATERWORKS FITTINGS. LÓPEZ-QUESADA WITH HER DOG, JUANA, A PARSON RUSSELL TERRIER.

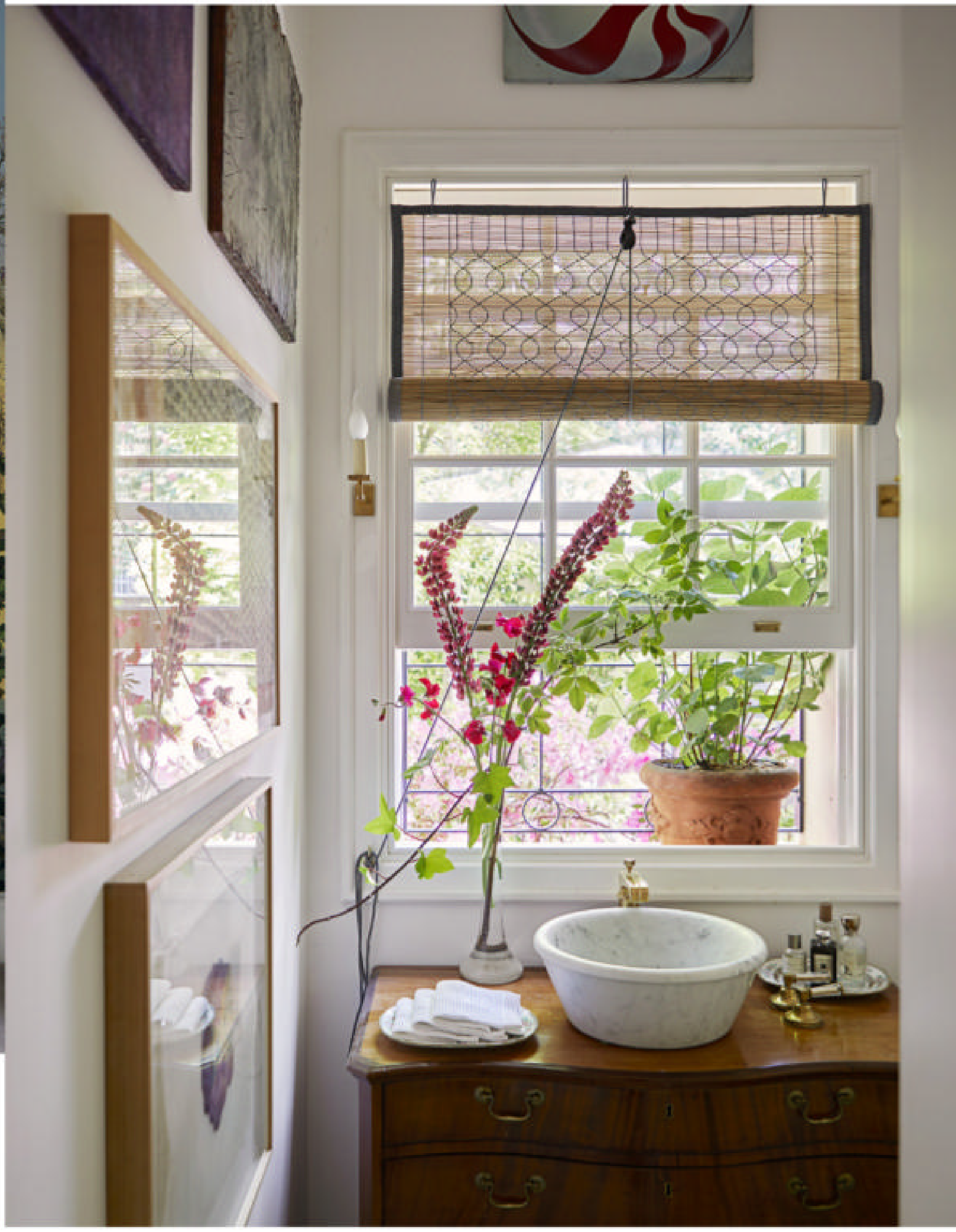


IN THE DINING ROOM AN ENGLISH RED MERCURY GLASS BALL HANGS ABOVE A 1960s TABLE. 18TH-CENTURY FRENCH CHAIRS UPHOLSTERED IN HORSEHAIR; L-SHAPED BANQUETTE IN A HOWE STRIPE. FLOWERS HERE AND THROUGHOUT BY INÉS URQUIJO.

ART: © ESTATE GÜNTHER FÖRG, SUISSE / ARTISTS RIGHTS SOCIETY (ARS), NEW YORK 2023

> “It’s a three-story home for two people to grow old in, and to fully enjoy our day-to-day life,” *López-Quesada* says.





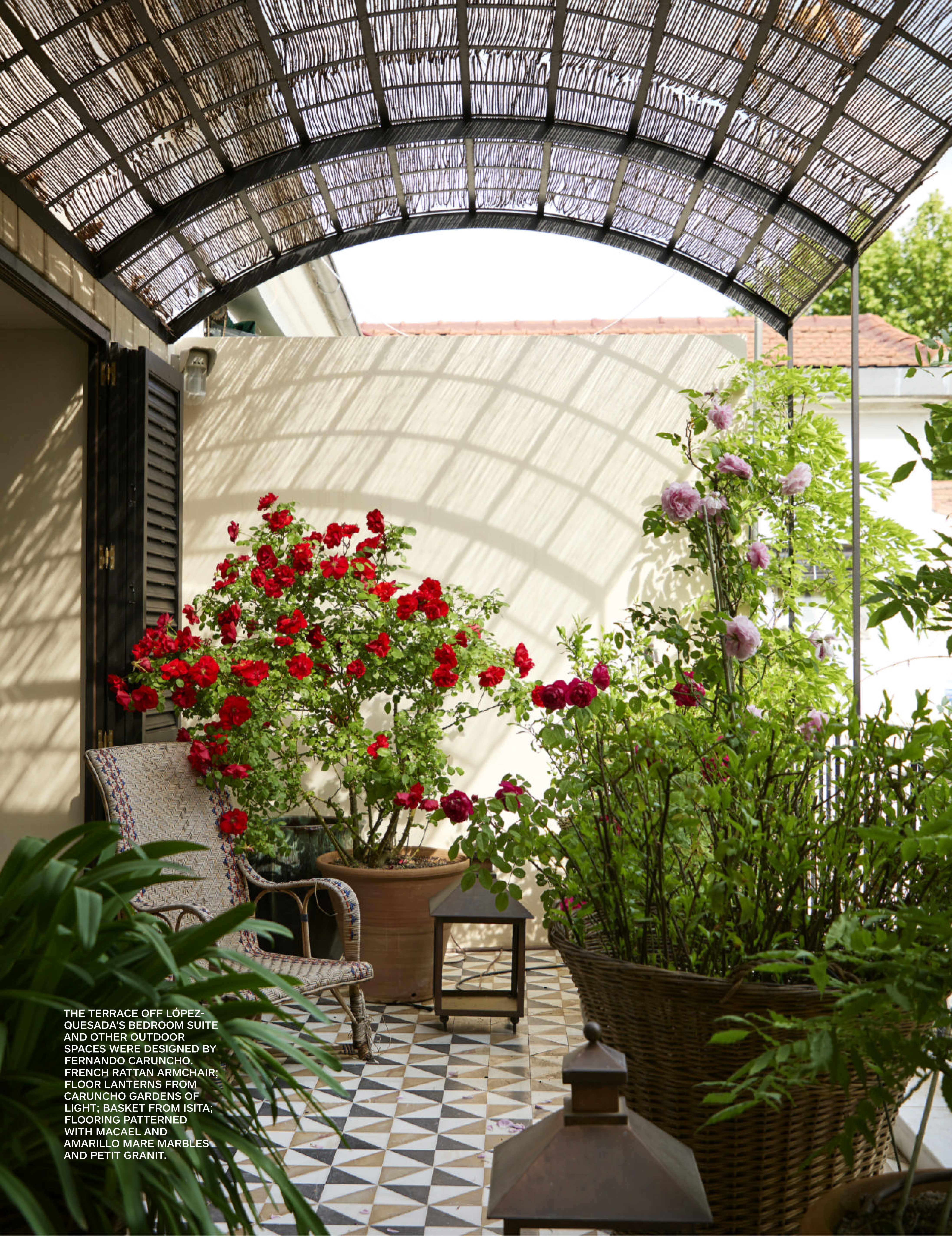
LEFT ZUBER'S ISOLA BELLA WALLPAPER ENVELOPS LÓPEZ-QUESADA'S DRESSING ROOM. LOUIS XVI CHAIR IN BROCHIER VELVET. **BELOW** IN THE POWDER ROOM, A WHITE MARBLE LAVABO AND FAUCET FROM WATERWORKS ARE INSET INTO AN ENGLISH 18TH-CENTURY MAHOGANY CABINET. SCONCES BY VAUGHAN.

> "I love patios and plants, the way leaves and branches create shadows."

English clubhouse, and the whitewashed breeziness of a Balearic island. In her living room, she covered two walls with varnished parchment panels made in the '60s by Aldo Tura, rare pieces that resemble tortoiseshell and provide a masculine sort of glamour. She then softened the space with a large jute rug, bespoke raffia shades, a curved sofa upholstered in a beige Dedar weave, and minimalist Italian armchairs with bentwood bases and off-white bouclé cushions. True to her style, López-Quesada also added a handful of antiques, including a 17th-century mirror with an ebony-and-bronze frame depicting religious scenes, hung in front of a floor-to-ceiling bookcase, and a Louis XVI escritoire with gilt pulls, placed next to the fireplace. In a bit of hyperbole, she describes the room as "pornographic," because sitting there, she is surrounded by her favorite things: books, textiles, fire logs, and views of her back patio, which she designed with as much care as the rest of the home, if not more.

WITH THE HELP OF LANDSCAPE ARCHITECT Fernando Caruncho, a friend and frequent collaborator, she created an exterior space that doles out "beauty in the summer and in the winter." During the warmer months, the patio brims with the crimsons, pinks, and greens of potted flowers and jasmine and magnolia trees, and during winter, thanks to a Macael marble wraparound bench and a shallow central fountain reminiscent of Moorish courtyards, the scene turns shimmery white. "I love patios and plants, the way leaves and branches create shadows, and here, the way the marble reflects light," the designer declares.

Although, as she said, it's a home built for two, there is a small guest bedroom in the attic and a spacious dining room where the couple can host up to eight dinner guests. Lately, though, López-Quesada has been using the dinner table to spread out layouts for her next book, which will feature recent residential projects ranging from a summer house in Minorca to a barn in rural Pennsylvania. When she's not at work, or spending time in her farmhouse in Biarritz, the designer goes for walks around the neighborhood. "It's like living in a little village in the middle of the city," she says. "When I like something, I like it forever."



THE TERRACE OFF LÓPEZ-QUESADA'S BEDROOM SUITE AND OTHER OUTDOOR SPACES WERE DESIGNED BY FERNANDO CARUNCHO. FRENCH RATTAN ARMCHAIR; FLOOR LANTERNS FROM CARUNCHO GARDENS OF LIGHT; BASKET FROM ISITA; FLOORING PATTERNED WITH MACAEL AND AMARILLO MARE MARBLES AND PETIT GRANIT.

VISION

THE HOUSE IS CLAD IN PRECAST CONCRETE PANELS TEXTURED WITH THE PATTERNS OF WOOD BARK. LARGE PLATE-GLASS WINDOWS TAKE IN THE LUSH LANDSCAPE.

Architect *Raffaella Bortoluzzi* of Labo Design Studio conjures a sublime retreat for serious art collectors on eastern Long Island

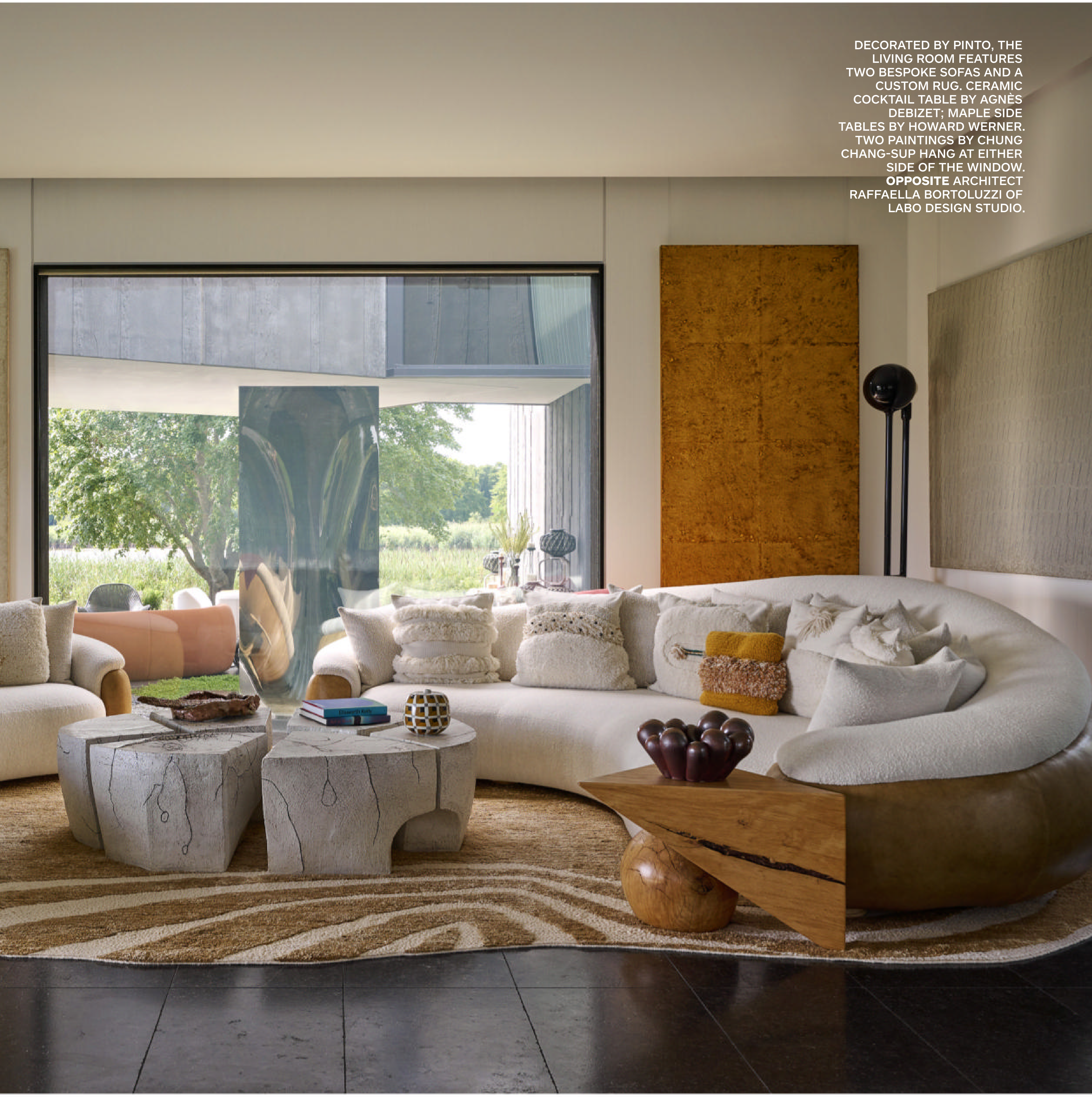
TEXT BY **VICKY LOWRY** PHOTOGRAPHY BY **JASON SCHMIDT** STYLED BY **DUNG NGO**

QUEST

It's hard to put a label on Raffaella Bortoluzzi's architectural style. In addition to her other designs, Bortoluzzi—who was born in Venice and helms the New York architectural firm Labo Design Studio—has crafted a wavy zinc-clad vacation home for the arts philanthropist Maja Hoffmann that juts up like a sculpture from the jungled hillside of Mustique. She fashioned a jaunty multicolor modernist box for decorator Muriel Brandolini's Hamptons getaway. She infused the New York branch of luxury jeweler Pomellato with full-out Deco glamour. Her own Little Italy apartment, with its custom-made blackened-steel kitchen, is an ode to minimalist industrial chic. "It's very difficult in a culture like ours, where everything is imitated, to have a confidence in your own hand, as Raffaella has," recalled the late architect Rafael Viñoly, for whom Bortoluzzi worked after earning a master's degree from Columbia University's graduate school of architecture. "She possesses a strange and wonderful combination of Italian sensitivity and strict New York training. She has a sound signature but it's not connected to a stylistic trend."

Venice was an ideal incubator for Bortoluzzi, who radiates elegance even beneath a construction hat. "Growing up in Venice was magical—you don't realize that until you leave," she says with a laugh. "Complexity and contradiction are

ART: CHUNG CHANG-SUP

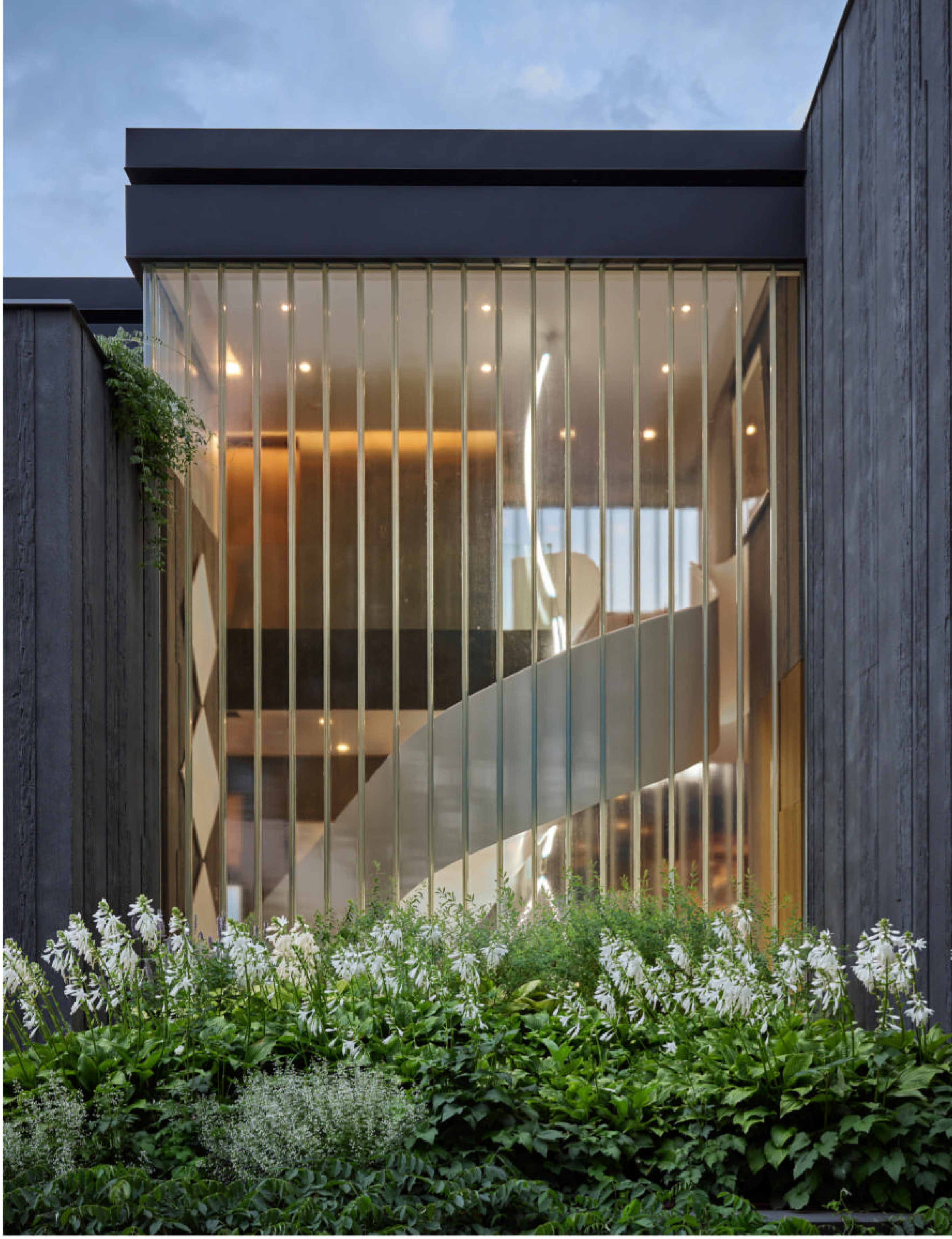


DECORATED BY PINTO, THE LIVING ROOM FEATURES TWO BESPOKE SOFAS AND A CUSTOM RUG. CERAMIC COCKTAIL TABLE BY AGNÈS DEBIZET; MAPLE SIDE TABLES BY HOWARD WERNER. TWO PAINTINGS BY CHUNG CHANG-SUP HANG AT EITHER SIDE OF THE WINDOW. **OPPOSITE** ARCHITECT RAFFAELLA BORTOLUZZI OF LABO DESIGN STUDIO.

“I always try to create a little story about the architecture I’m about to design,” *Bortoluzzi* says of her process.

CLOCKWISE FROM LEFT SCULPTURAL ELEMENTS IN THE ENTRY CORRIDOR INCLUDE A CURVACEOUS STAIRCASE, A HANGING LIGHT SCULPTURE BY FRANÇOIS MORELLET, AND A UOVO LAMP BY STILNOVO. THE PRIMARY BATH'S 10-FOOT-LONG SINK WAS HAND-CARVED FROM A SINGLE SLAB OF IROKO WOOD. A SCULPTURE BY ANISH KAPOOR COMMANDS THE INTERIOR GARDEN.

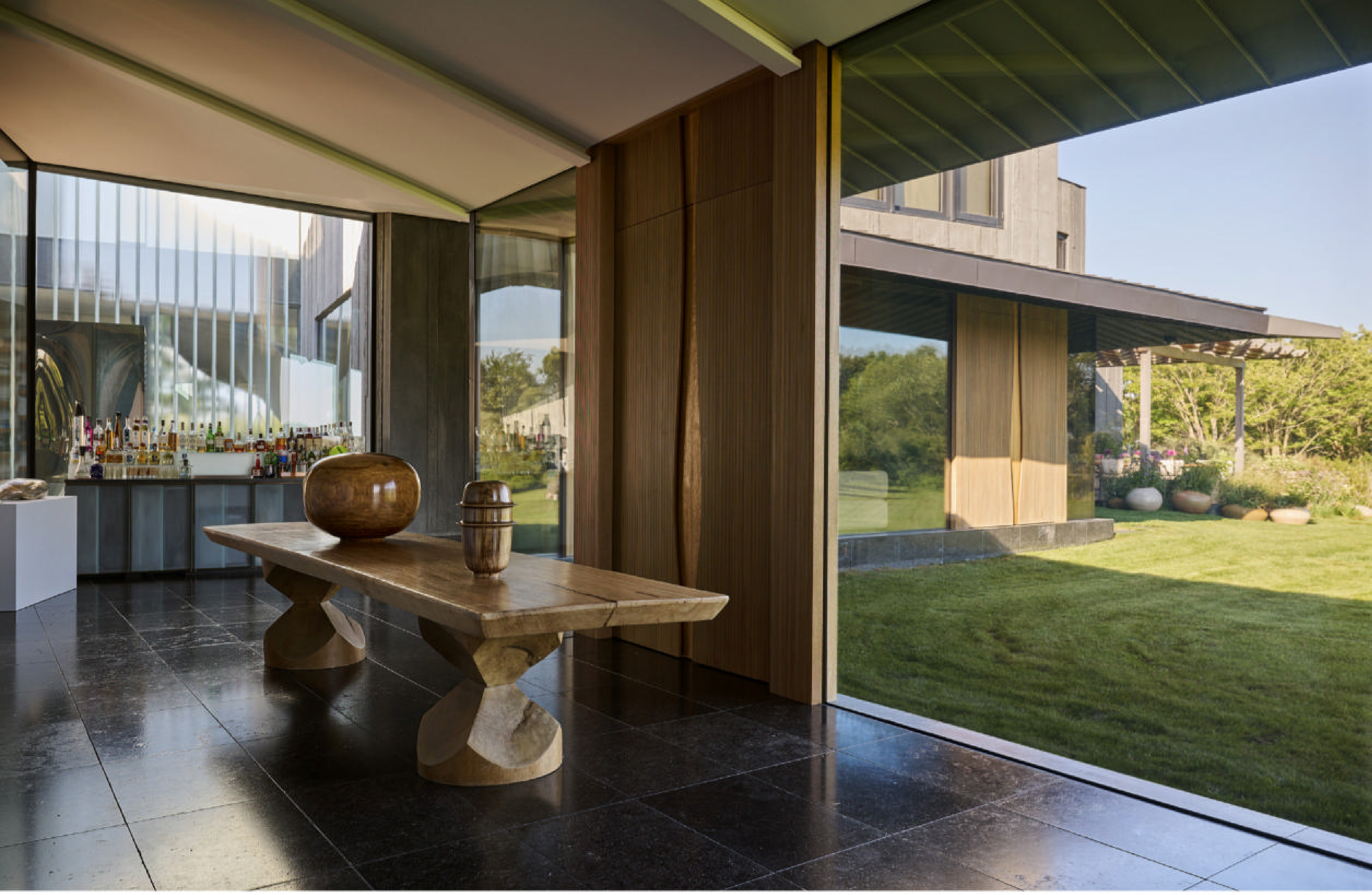
ART: © ANISH KAPOOR / ALL RIGHTS RESERVED, DACS, LONDON / ARS, NY 2023



THE ENTRY CORRIDOR'S STAIRCASE OF CUSTOM-FORMED SHEETROCK CAN BE GLIMPSED THROUGH A WINDOW COMPOSED OF BENDHEIM CHANNEL GLASS. LANDSCAPE DESIGN BY NATHALIE KARG.

at every corner, where the work of skilled craftsmen enhances every detail. You absorb all that history, all the little details that you see in buildings throughout the city." While earning her bachelor's degree at Venice's prestigious Istituto Universitario di Architettura, Bortoluzzi spent a year studying in Lisbon, where she came under the influence of the great Portuguese architects Eduardo Souto de Moura and Álvaro Siza, who sculpted concrete and other inexpensive materials into a myriad of visually poetic public projects. Then there was graduate school in New York, followed by stints with Viñoly and Richard Gluckman, who in the 1990s was transforming the Chelsea district with his elegantly minimal gallery spaces. Since launching Labo Design Studio, in 2001, she's honed her own distinctive approach to design with an emphasis on innovative materials and evocative forms.

A WEEKEND RETREAT that Bortoluzzi recently completed for a European-American couple on eastern Long Island may be her most unorthodox creation to date: a beach house whose severe concrete exterior reveals serene glass-walled interiors that allow the sublime landscape to penetrate the rooms. A series of interconnected boxlike volumes, clad with precast concrete panels textured with the patterns of wood bark, appear as if scattered across a verdant lawn sloping to a pond. "The clients' plan called for a big house, but I didn't want to spoil the peaceful landscape with a fortress," Bortoluzzi recalls. "I always try



IN THE GALLERY, A FIGURED TULIPWOOD SATURN VASE AND A SLIPPERY ELM MONUMENTAL VESSEL BOTH BY EDWARD MOULTHROP STAND ATOP A JUERANA-WOOD TABLE BY JOSE ZANINE CALDAS. THE FLOOR HERE AND THROUGHOUT IS OF BELGIUM BLACK STONE.

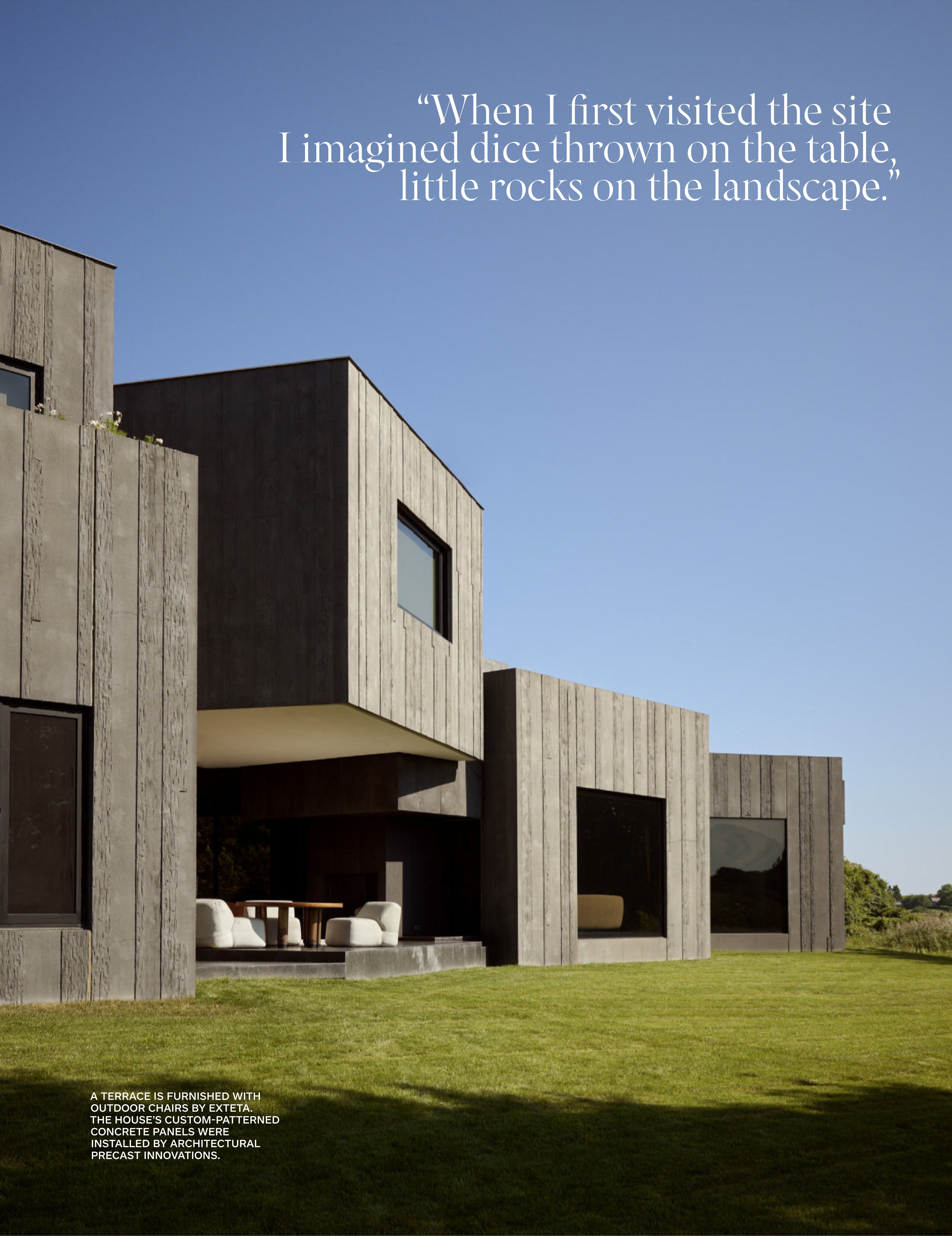
to create a little story about the architecture I'm about to design, and when I first visited the site I imagined dice thrown on the table, little rocks on the landscape, and as you walk through them you experience the different views from inside."

The warm, compelling properties of wood infuse the interiors—from the 400 precast concrete panels Bortoluzzi designed for the walls, each featuring a different pattern and variety of wood, to the 14-foot-high, 48-inch-wide patterned oak front door and the brushed-oak steps of a sensually curved staircase. Inspired by her compatriot Giuseppe Penone, who makes sculptures from trees, she designed a 10-foot-long sink in the main bath that's hand-carved from a single slab of iroko wood.

The furnishings throughout the six-bedroom, 14,000-square-foot house were orchestrated by the Paris-based firm Pinto, whose founder, Alberto Pinto, had decorated the couple's Manhattan residence before his death in 2012. It's a sophisticated, understated mix of contemporary and vintage designs featuring lots of curves to offset the house's geometric rigor. In the living room, a pair of custom-made half-moon sofas and sculptural 1980s Howard Werner side tables surround a ceramic cocktail table by the French sculptor Agnès Debizet. Pierre Charpin's doughnut-like console plays off a swooping Ellsworth Kelly sculpture above it in the entry. The couple, who collect art, have judiciously displayed some of the contemporary works they own, including striking sculptures by Simone Leigh and Anish Kapoor and spare abstract paintings by Korean artists Chung Sang-Hwa and Chung Chang-Sup.

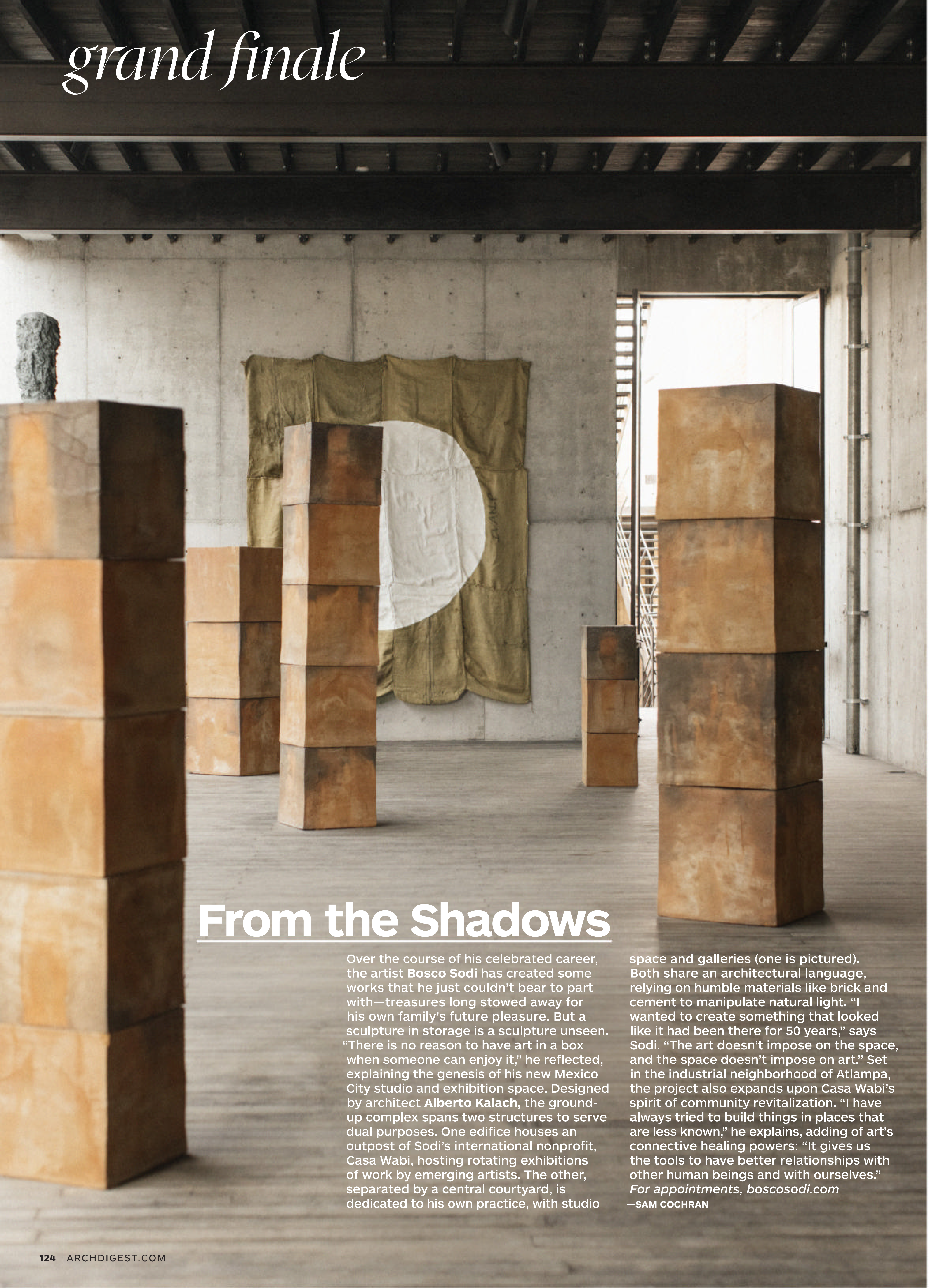
NOT ONE TO REST ON HER LAURELS, the intrepid architect is now at work on a variety of projects, continuing to push the envelope when it comes to form and materiality. For gallerist David Totah, she is constructing an artists' retreat on Pantelleria, where she has happily buried herself in the research of the island's ancient stone dammusi and must obey—and yet seems wildly inspired to come up with a contemporary solution for—the island's strict rules demanding the use of rocks from the property. For another house on Long Island, she has conceived a design in which the entire residence is made of smooth poured concrete, without a shred of Sheetrock. (Double concrete walls will allow for insulation.) "I need to think about every light switch," she says with a mix of worry and ebullience. "If there's a mistake, there's a mistake. You can't destroy the walls."

Her old boss Rafael Viñoly, in an interview before his death this past March, teasingly made note of Bortoluzzi's self-torturing process: "She pushes herself to the limit. And if there are mistakes, she won't rest till she fixes them." Richard Gluckman sees things a little differently. "How do you say 'joie de vivre' in Italian?" he wonders out loud. "There's a sense of joy Raffaella brings to every project." AD



"When I first visited the site I imagined dice thrown on the table, little rocks on the landscape."

A TERRACE IS FURNISHED WITH OUTDOOR CHAIRS BY EXTETA. THE HOUSE'S CUSTOM-PATTERNED CONCRETE PANELS WERE INSTALLED BY ARCHITECTURAL PRECAST INNOVATIONS.



From the Shadows

Over the course of his celebrated career, the artist **Bosco Sodi** has created some works that he just couldn't bear to part with—treasures long stowed away for his own family's future pleasure. But a sculpture in storage is a sculpture unseen. "There is no reason to have art in a box when someone can enjoy it," he reflected, explaining the genesis of his new Mexico City studio and exhibition space. Designed by architect **Alberto Kalach,** the ground-up complex spans two structures to serve dual purposes. One edifice houses an outpost of Sodi's international nonprofit, Casa Wabi, hosting rotating exhibitions of work by emerging artists. The other, separated by a central courtyard, is dedicated to his own practice, with studio space and galleries (one is pictured). Both share an architectural language, relying on humble materials like brick and cement to manipulate natural light. "I wanted to create something that looked like it had been there for 50 years," says Sodi. "The art doesn't impose on the space, and the space doesn't impose on art." Set in the industrial neighborhood of Atlampa, the project also expands upon Casa Wabi's spirit of community revitalization. "I have always tried to build things in places that are less known," he explains, adding of art's connective healing powers: "It gives us the tools to have better relationships with other human beings and with ourselves." *For appointments, boscosodi.com*

—SAM COCHRAN

MAUREEN M. EVANS

THE BOLD LOOK
OF KOHLER.

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